ГЕНЕРАТОР ИМПУЛЬСОВ Г5-54

Initially, Г5–54 was a community focused on analog electromechanic audio generation, named after the Soviet pulse generator*, which was triggered by audio signals and transformed percussive sounds at almost all of the first releases.

Starting from 2022, Г5–54 becomes a one-person project with occasional collaborations. Now the project explores field recordings and software-only sound synthesis and manipulation.

*Г5–54 (G5-54, G554), the laboratory pulse generator, produces voltage pulses of switchable polarity with duration range from 0.1 to 1000 µs and is designed primarily for video equipment adjustments.

Header video on the main page and some visuals were provided by Alexander Yegorov in 2015.

Unreleased sessions and bootlegs (click here)

Hardware and DIY generators? (click here)

New materials do demand new approaches, but this does not erase the necessity of paying attention to shaping the narrative. On the contrary, distinctive sounds, each potential in its own perceived space, allow for a new narrative clarity. Just as in film, our more famous time-based cousin, music can have multiple narratives intertwining and adding complexity to the flow of ideas.

With crosscutting, flashback, and the like, one can create powerful illusions of nonlinearity, but in no case are we able to escape the reality that time only moves forward. When we acknowledge this fact, we face the necessity of structuring musical time with great care. If we do, it is more likely that the music will require and reward an intensified engagement by the listener. This allows us to invoke memory in subtle and powerful ways.

Eric Chasalow, Electroacoustic Music Is Not About Sound

Sound narrates, outlines and fills, but it is always ephemeral and doubtful. Between my heard and the sonic object/phenomenon I will never know its truth but can only invent it, producing a knowing for me. This knowing is the experience of sound as temporal relationship. This 'relationship' is not between things but is the thing, is sound itself. Listening cannot contemplate the object/phenomenon heard separate from its audition because the object does not precede listening.

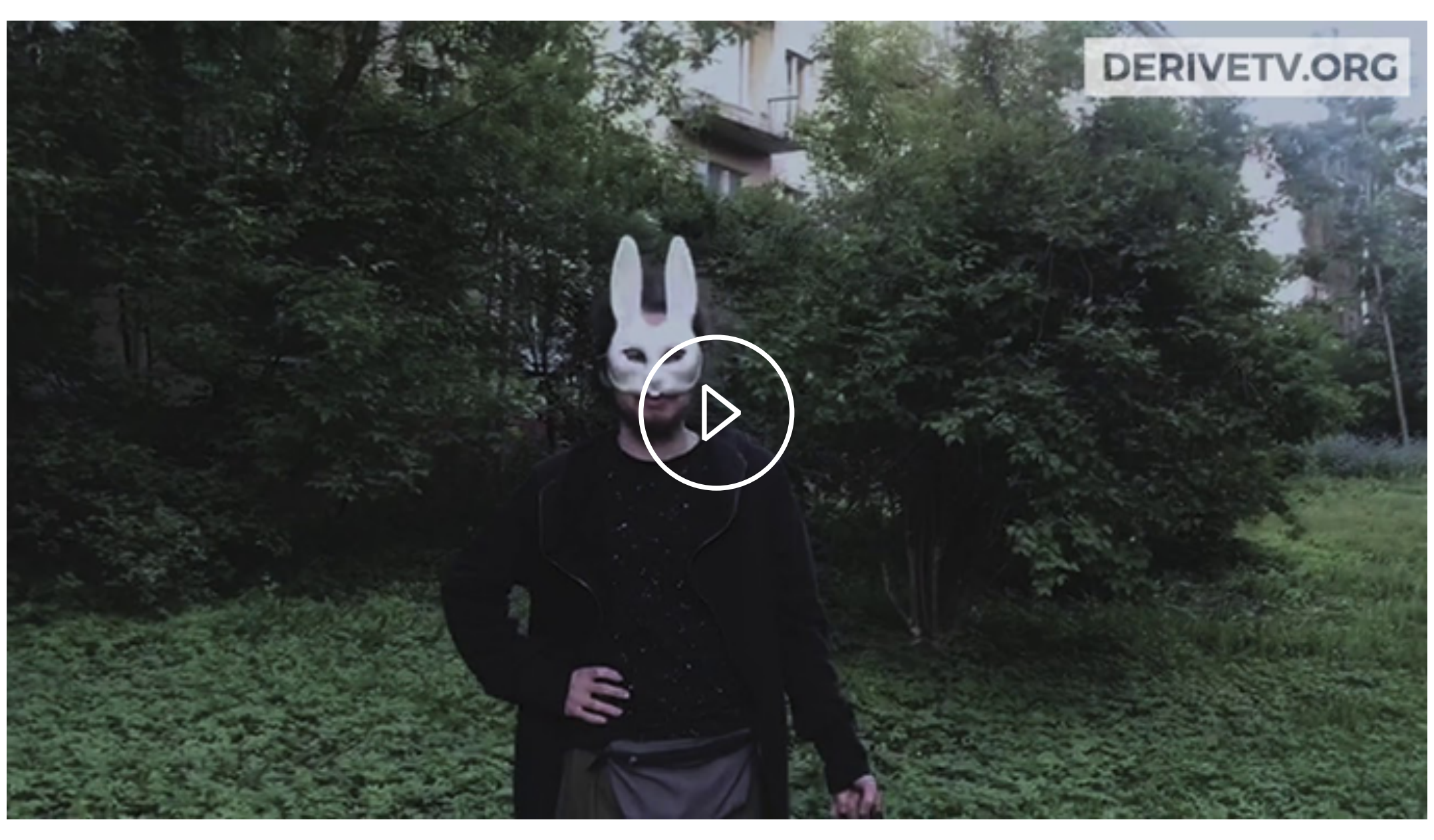
Salomé Voegelin, Listening to Noise and Silence: Towards a Philosophy of Sound Art

Anxious Hour

05.2018 ZIL CULTURAL CENTER, MOSCOW

Independent associations of microsocieties << ALEK PETUK >>

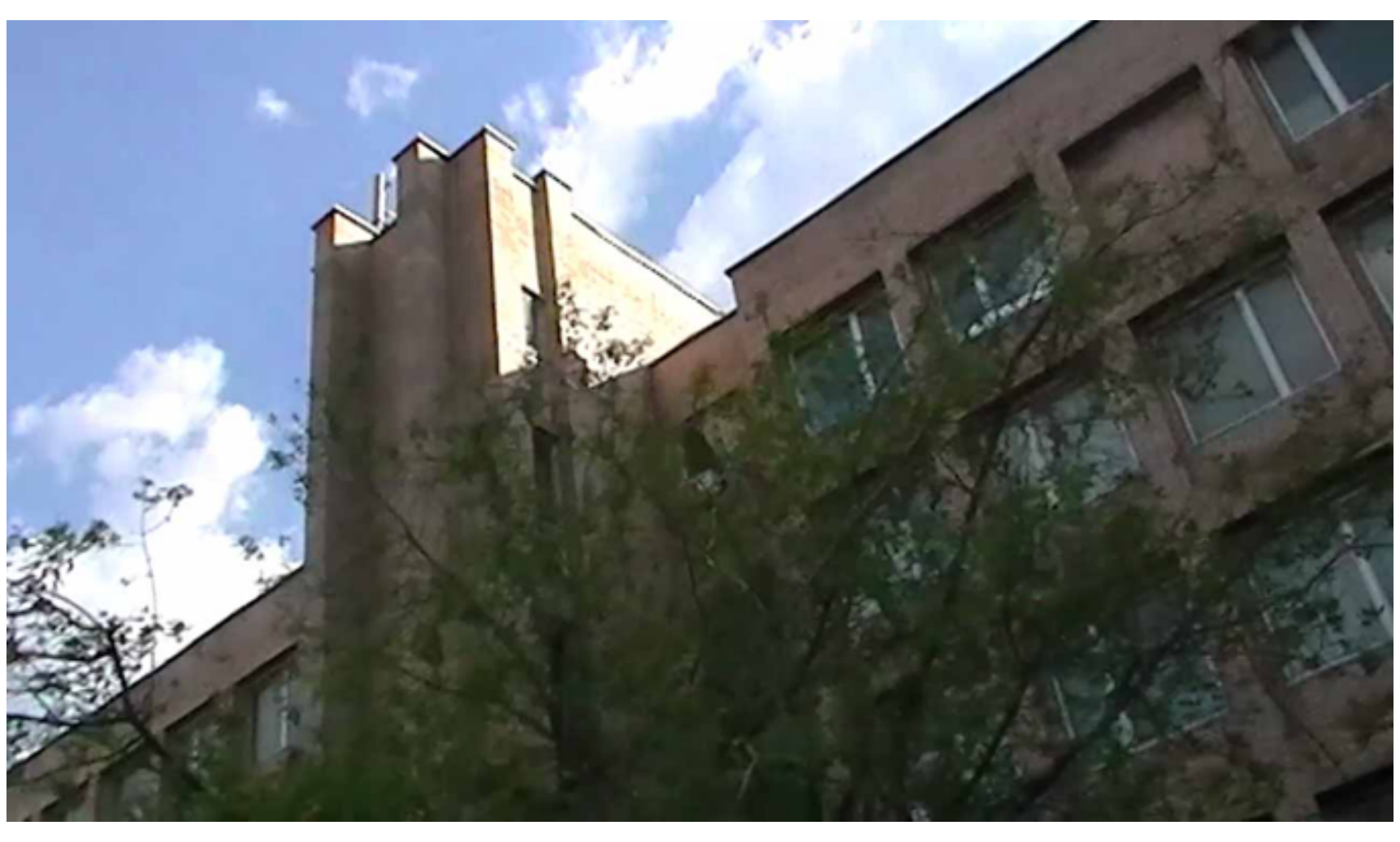
(the collective author constantly changes their name through voting within the association)



An expanded video essay on a semi-existent anonymous community called The Anxious Hour. Mediums of folk culture: noise music and amateur singing – collide in certain ways forming a narrative; second formal device is switching between darkness and light by controlling the light's intensity. Formally, we are working with the legacy of Chris Marker.

In terms of meaning, the work is built on the contradictions arising within spontaneous street gatherings. This work tries to open up social and philosophical problematics associated with such forms of human organization as microsocieties and microcultures. As of now, neither in the contemporary theory, not in the Roland Barth's classic "How to live together," we do not find all the answers and do not fully understand how to actually live together.

In creation of this work we actively work with the residents of Kuzminki (Moscow's district) and of adjacent areas; these contacts can introduce some adjustments into our performance at different stages.



First mentions of the "Anxious Hour" community are dated back to 2017. The precise goals and objectives of the participants are still unclear. We had a thought that our questions could be answered by some artistic forms, trying to clarify the situation to some extent. On the other hand, maybe it is more interesting for us to stay in the dark, away from the economy of light.

The participants of "The Anxious Hour" (be reminded that the community did not name itself, it is just a journalistic name) themselves believe that one simply needs to be together while the sun sets over the horizon.
Representatives of friendly microcommunities, their friends and relatives will take part in the performance.

The team

Kristina Markova

Graduate of the Faculty of Media Communications of the Higher School of Economics, Institute of Contemporary Art BAZA, Visual Culture MA student at the Higher School of Economics. Works with the fiction and documentary films, animation.

Katerina Beloglazova

Film critic, curator of film programs, founder and curator of the Cinema Club at Moscow School of New Cinema, member of the music collectives Cultural Patriarchy and Vizbor Girls – comprized of three performers: Faith, Hope and Love Vizbors: girls, hi!

Sasha Minchenko

Artist, musician, active collaborator of the G5-54 community and editor of the video streaming channel DeriveTV.

Eat Rust

Hungarian ukulele composer, for a while he lived in a cardboard house on Vorobyovy Gory. Main activities: dark amateur music, freak folk, cultures of Ancient Asia Minor.

Alek Petuk

Artist, musician, USTU graduate. Founder of the festival of independent situations Kuzlesfest and of the Fence exhibition site that functions within the space of sleep (the cognitive sonoriate community), member of the Coinsidental International.

Jan Kalnberzin

Media artist, active underground actor of 2000s, founder of TouchFest. Currently actively engaged in creating video for plastic performances and interactive multimedia installations.

Lena Klab

Person of melted identity, punk improviser, theory lover, practice lover.

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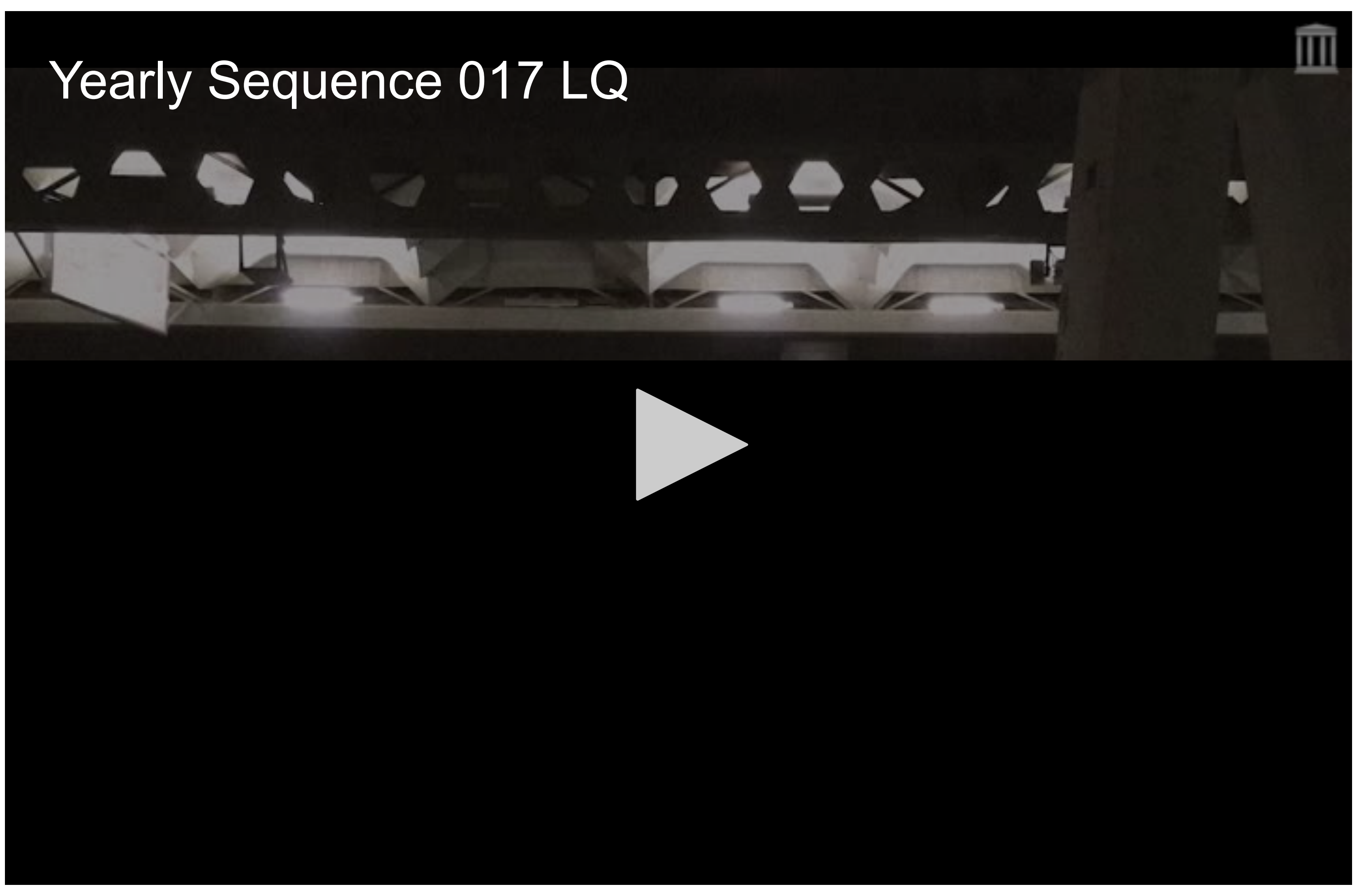
Auf dem Weg nach oben durch den Hasenbau

Alternative Archive.org player:


Yearly Sequence 017 LQ

Info

Dokumentarfilm über die Jahre der analogen Kunst in der Zeit vor Г5-54 und natürlich auch in der Г5-54-Ära. Danach existiert das Projekt nur noch online und mit digitaler Tonaufnahme/Synthese/Veröffentlichung.

Credits

2023, standard definition video with upscaling to 720p

Video codec: H.264

Audio codec: AAC

Video and audio recording, mixing, and editing by Г5—54

Cover design by Anastasia A. Evdokimova

Cover photo Catherine Kali

Release

Catalog number: 2023-W-002

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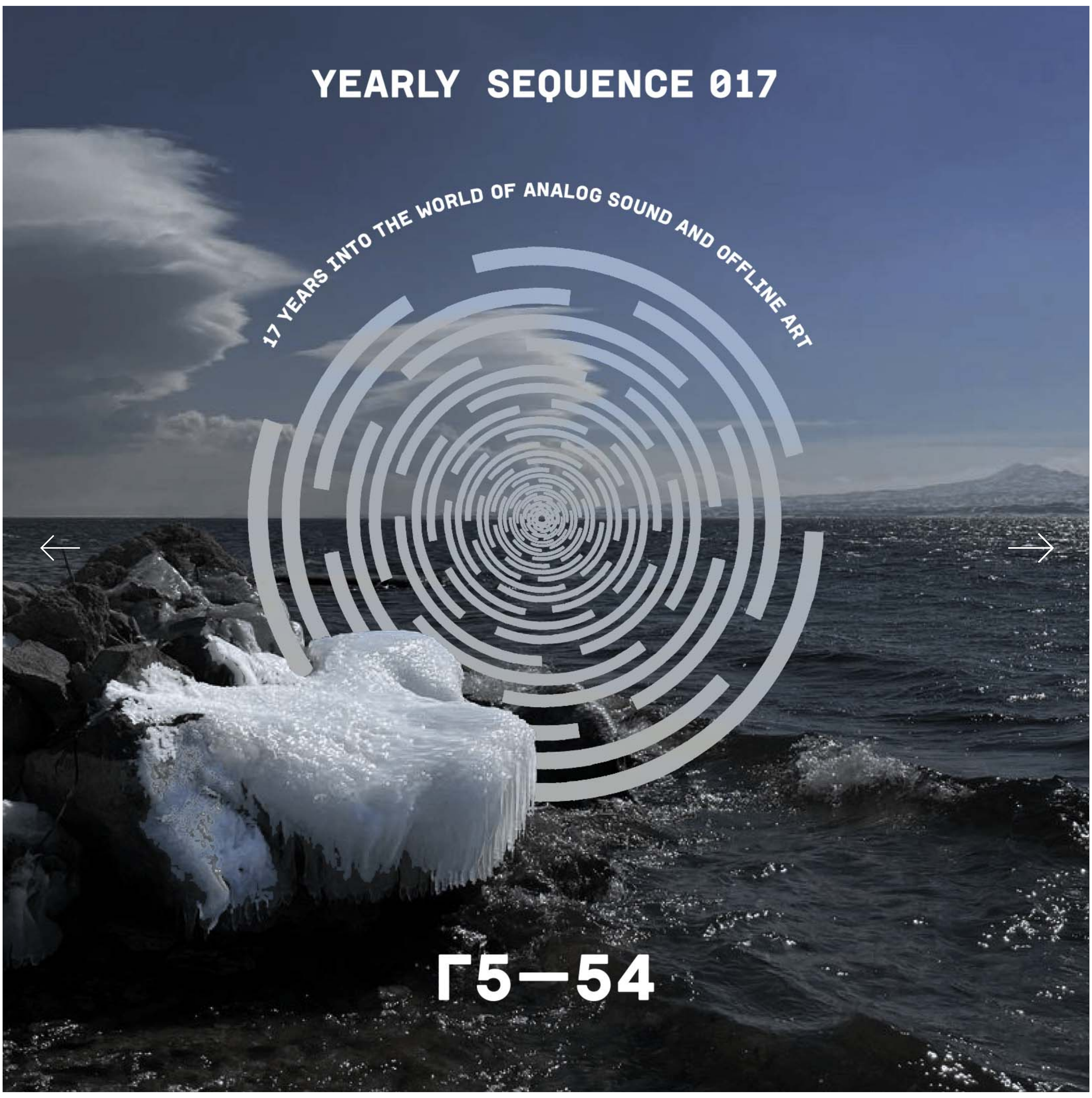
YEARLY SEQUENCE 017
17 YEARS INTO THE WORLD OF ANALOG SOUND AND OFFLINE ART
Г5—54

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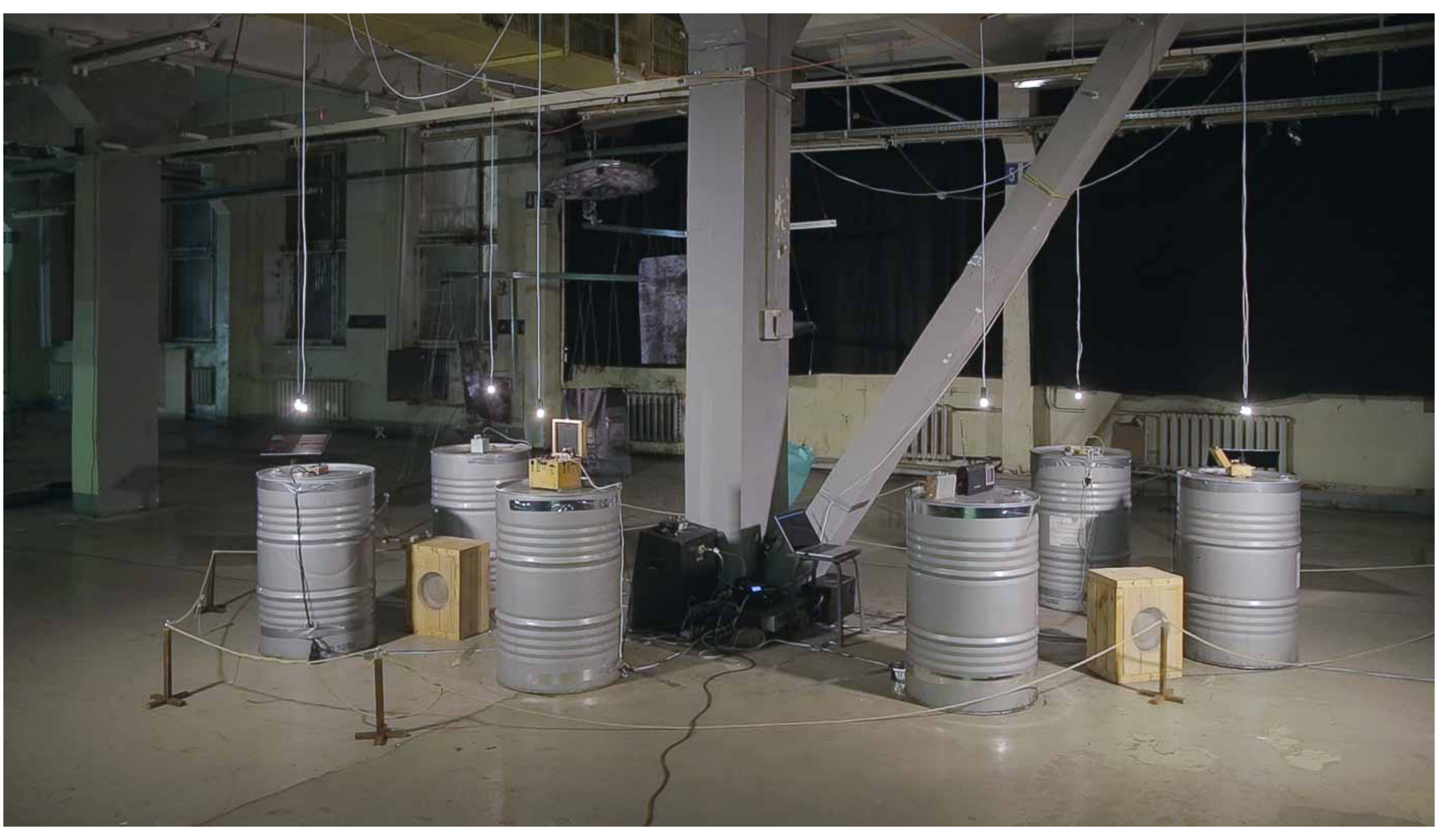


Manufactory

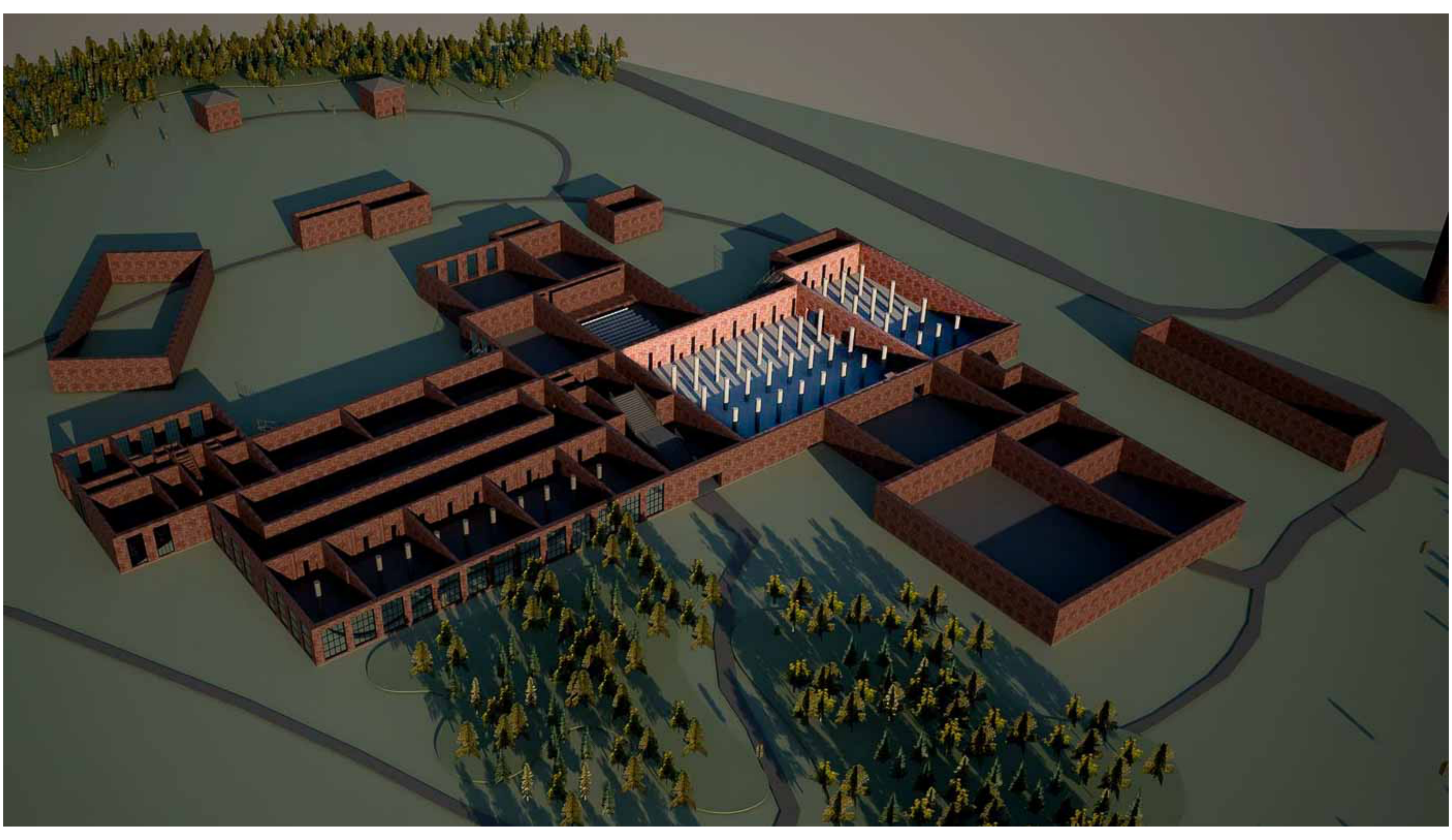
2016 GUSLITSA ART RESIDENCE
4-channel interactive audioinstallation. Duration: 14h 00′ 00″
In collaboration with Alexey Yeliseev

Guslitsa art residency occupies an area of the former Kurovsky Melange Works facilities. Trying to create a flashback to the factory's golden era, I brought pre-recorded sounds of modern weaving equipment on-site. Sounds were emitted into workshop floors by powerful loudspeakers, interacted with their acoustics, acquired unique coloration, reverberation, and the result came out to the outer territory through open windows.

For the passers-by, the factory becomes in operation again, after more than 20 years of downtime, emitting sounds of working machinery.

"Hot Summer. At the factory yard, a dim sun is shining. From wide opened windows the noise of weaving looms, and the smell of glue, harsh threads, and moistening spread into the yard".

Factory by Eugene Saikovsky



Shifting Expectations Exhibition Catalogue (PDF, opens in a new tab)

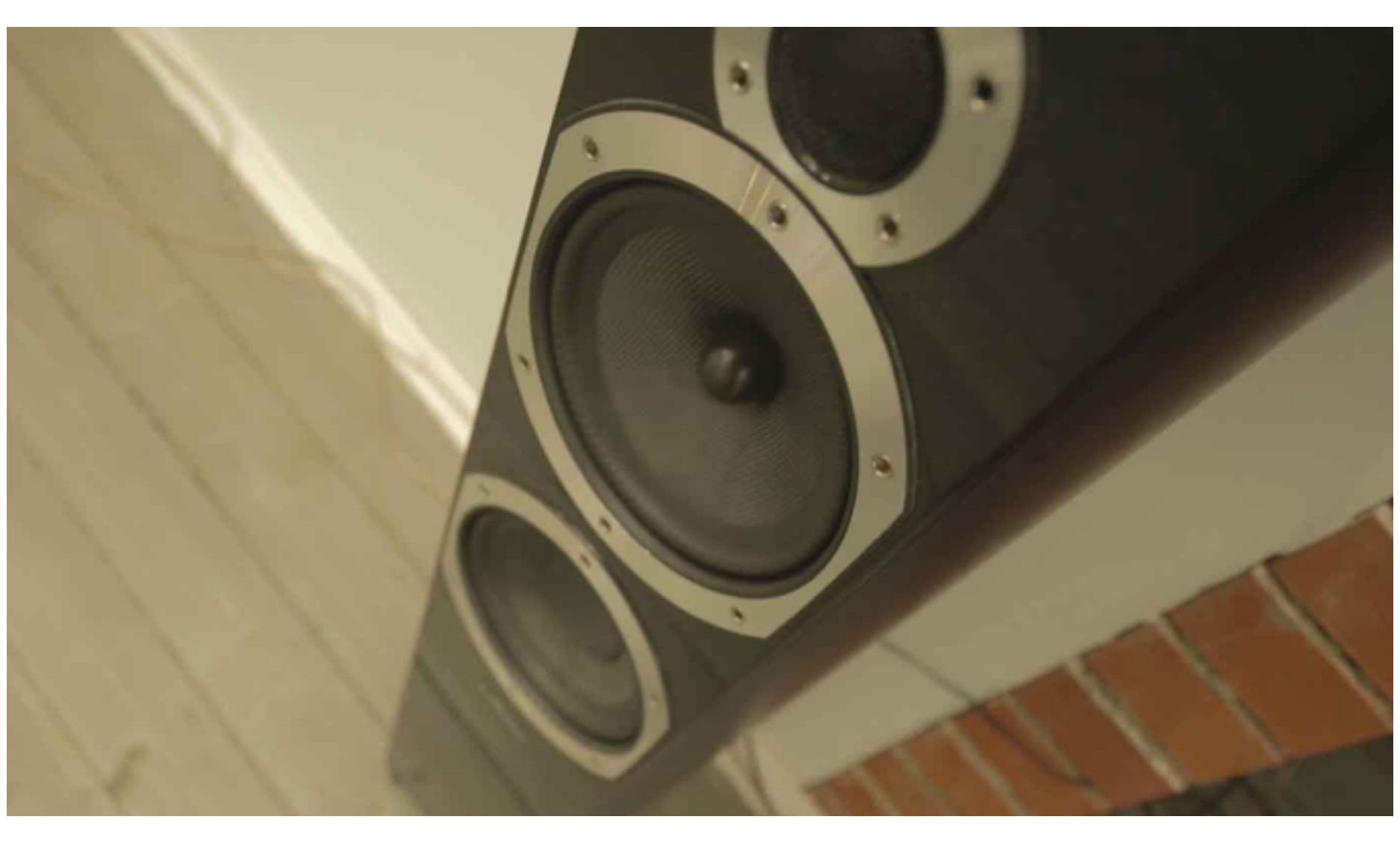
Sleeping time

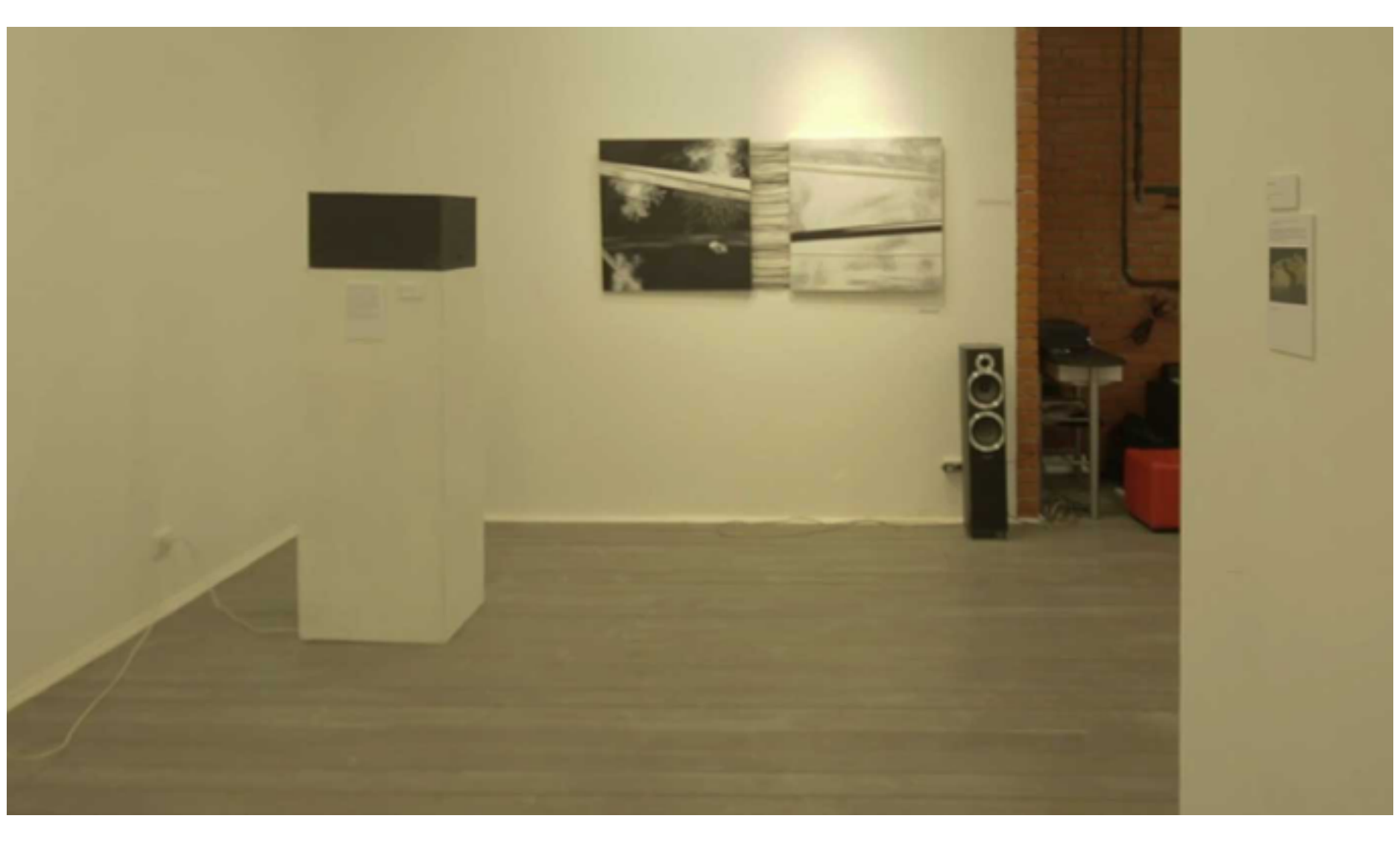
2016 OMELCHENKO GALLERY, MOSCOW

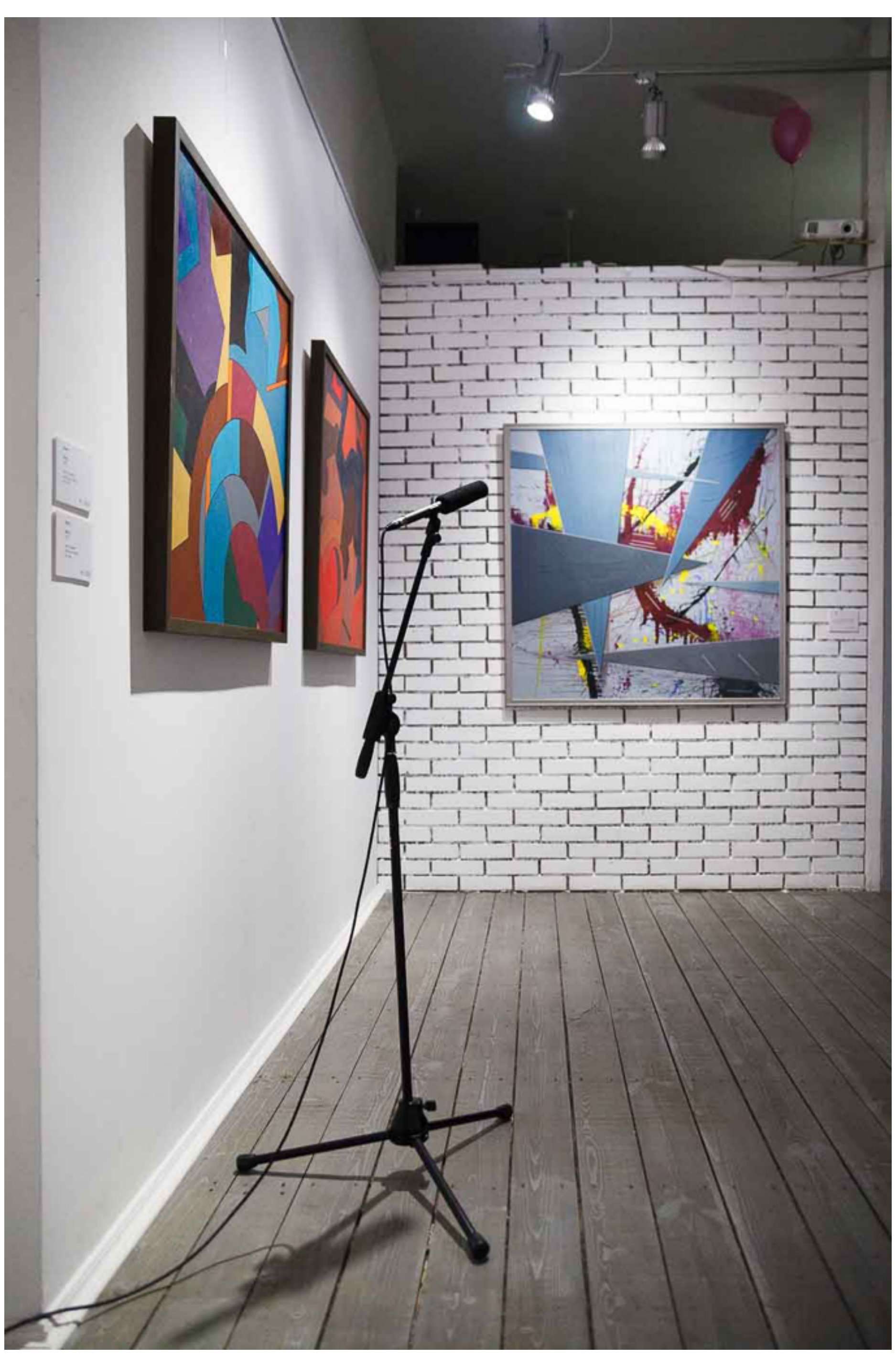
Four channel interactive audio installation

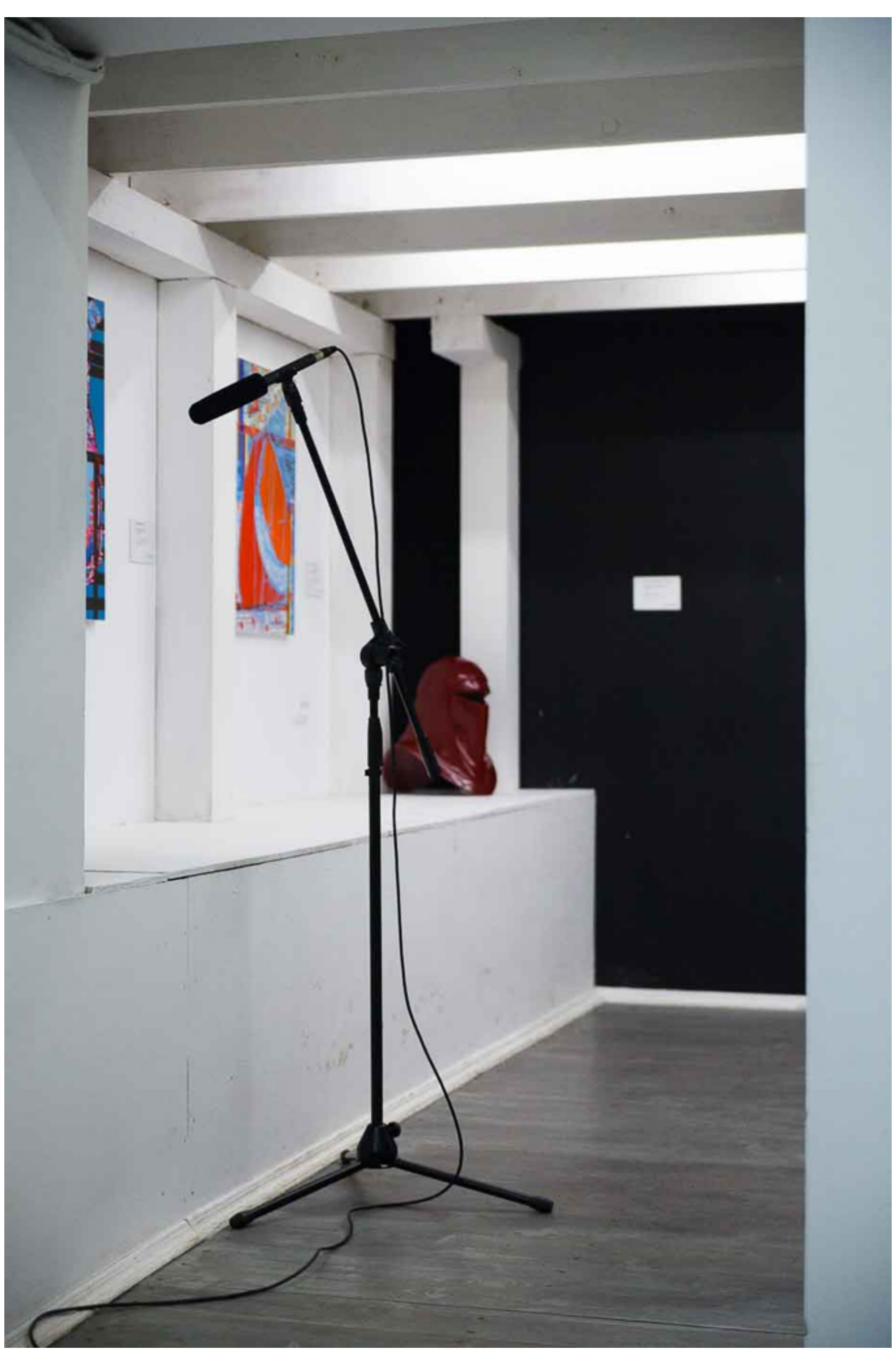
Sounds registered by sensitive microphones, ultrahigh-frequency and infra-wave detectors were recorded at nights while the gallery was closed and appropriately processed to represent their tonal and spatial characteristics using human-audible frequencies. During the exhibition, the four loudspeakers located in the gallery reproduced that sounds.

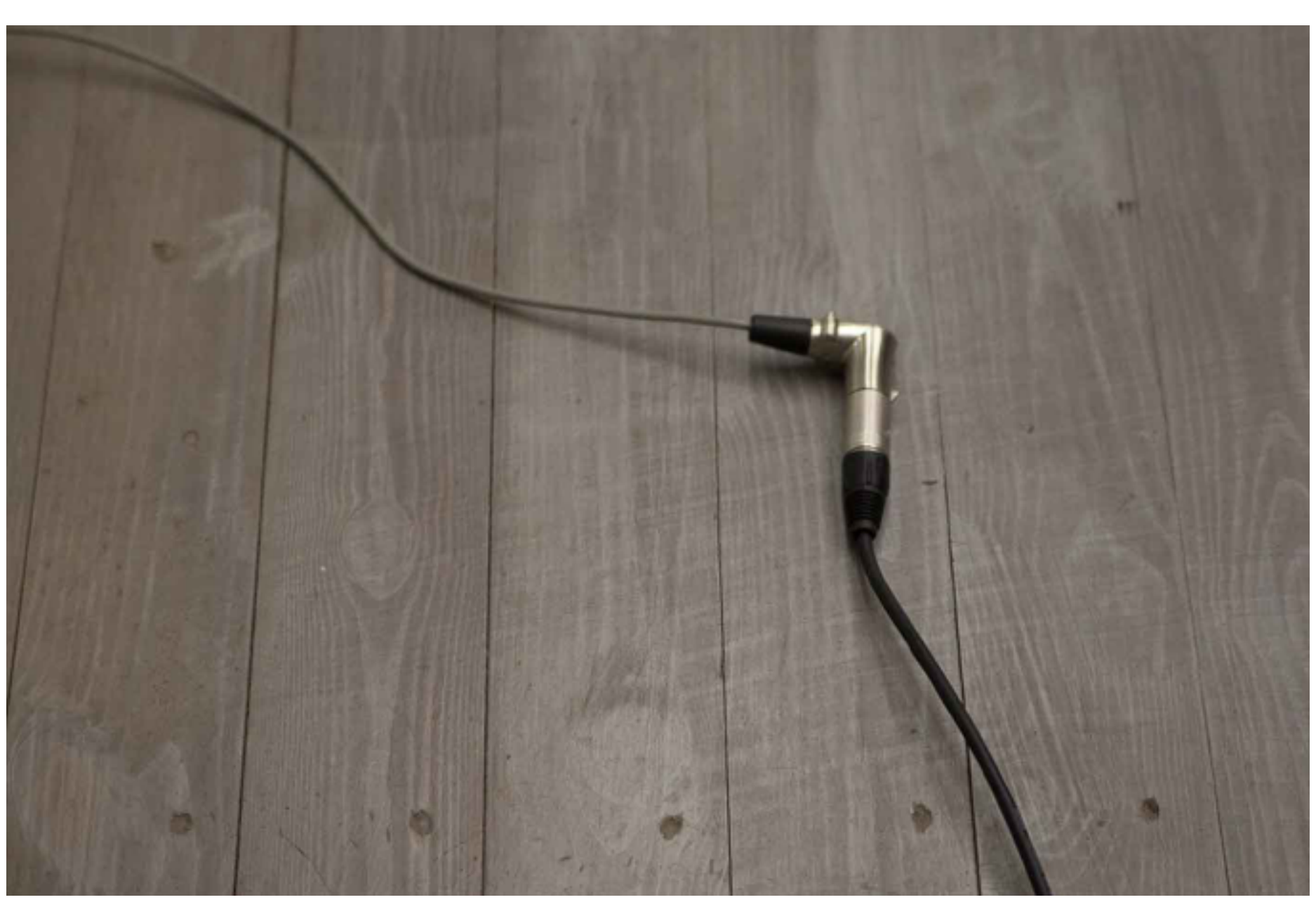
Thus, semi-audible disturbances (transport hum, people talk, dogs bark and growling, air conditioners and water pipes noises, low-frequency subway vibrations, security system check-ins, internet connections) filled in the exhibition area, gained its acoustic characteristics, and transformed the whole space into a sound sculpture accenting the attention to invisible activities and processes.











M—XCLOUD
FOLLOW

Sleeping time part 01
by g5-54.com
00:00 -5:29:46

M—XCLOUD
FOLLOW

Sleeping time part 02
by g5-54.com
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M—XCLOUD
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Sleeping time — part 03
by g5-54.com
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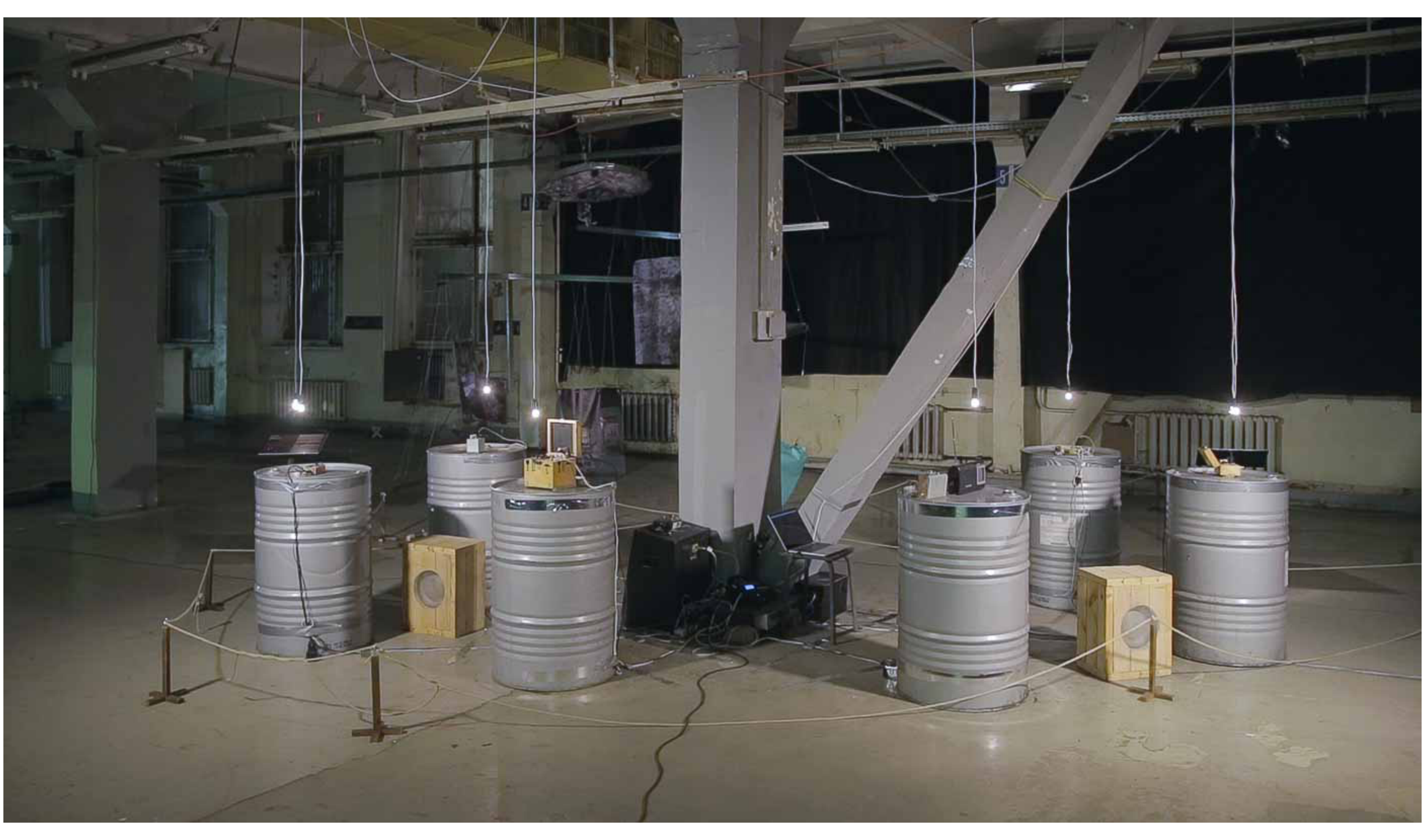


Sounds of time

2016 POLIGRAFICHESKY TSEKH (PRINTING FACTORY) ART SPACE, THE MOSCOW BIENNALE FOR YOUNG ART (PARALLEL PROGRAM)

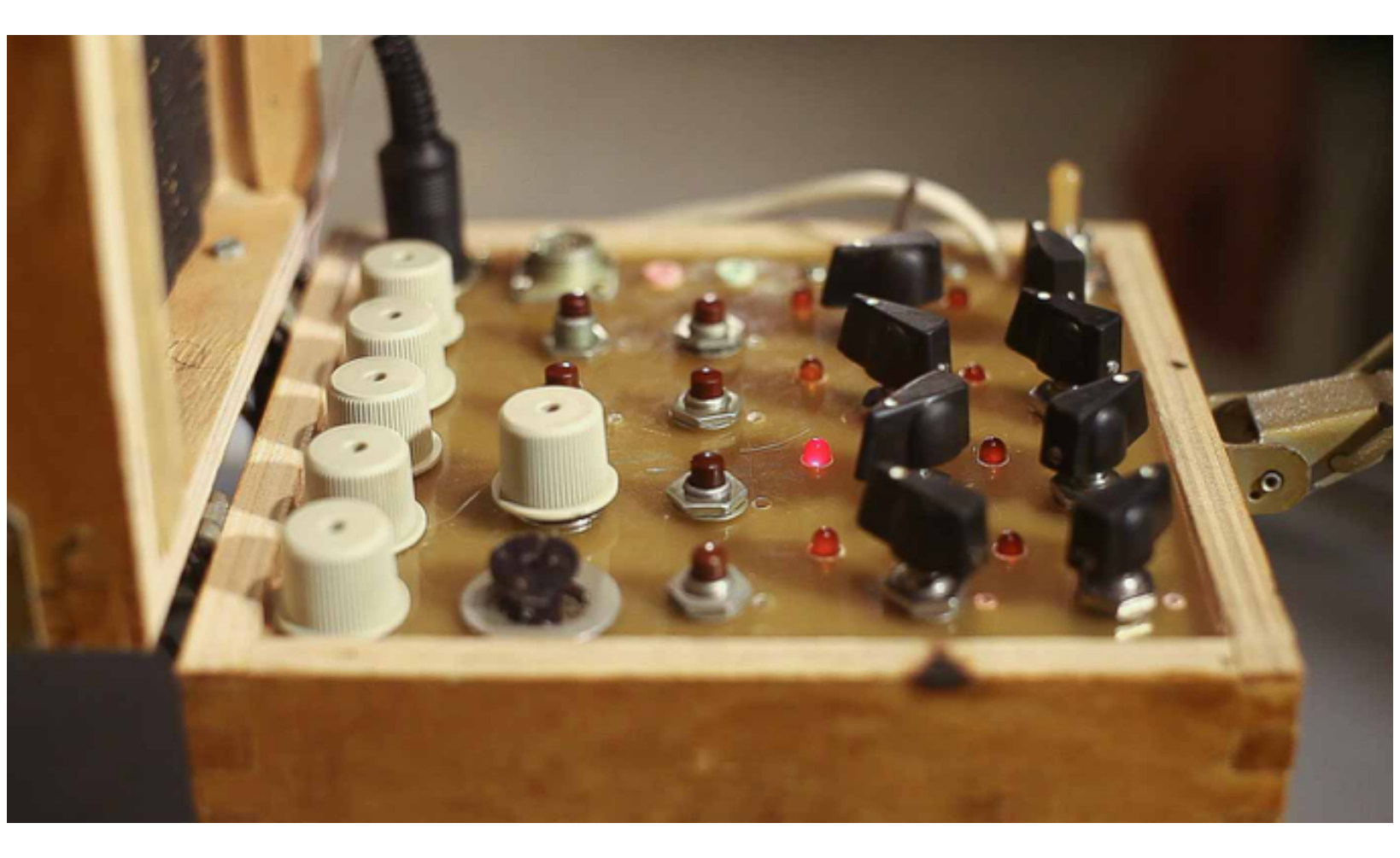
In collaboration with Alexey Yeliseev

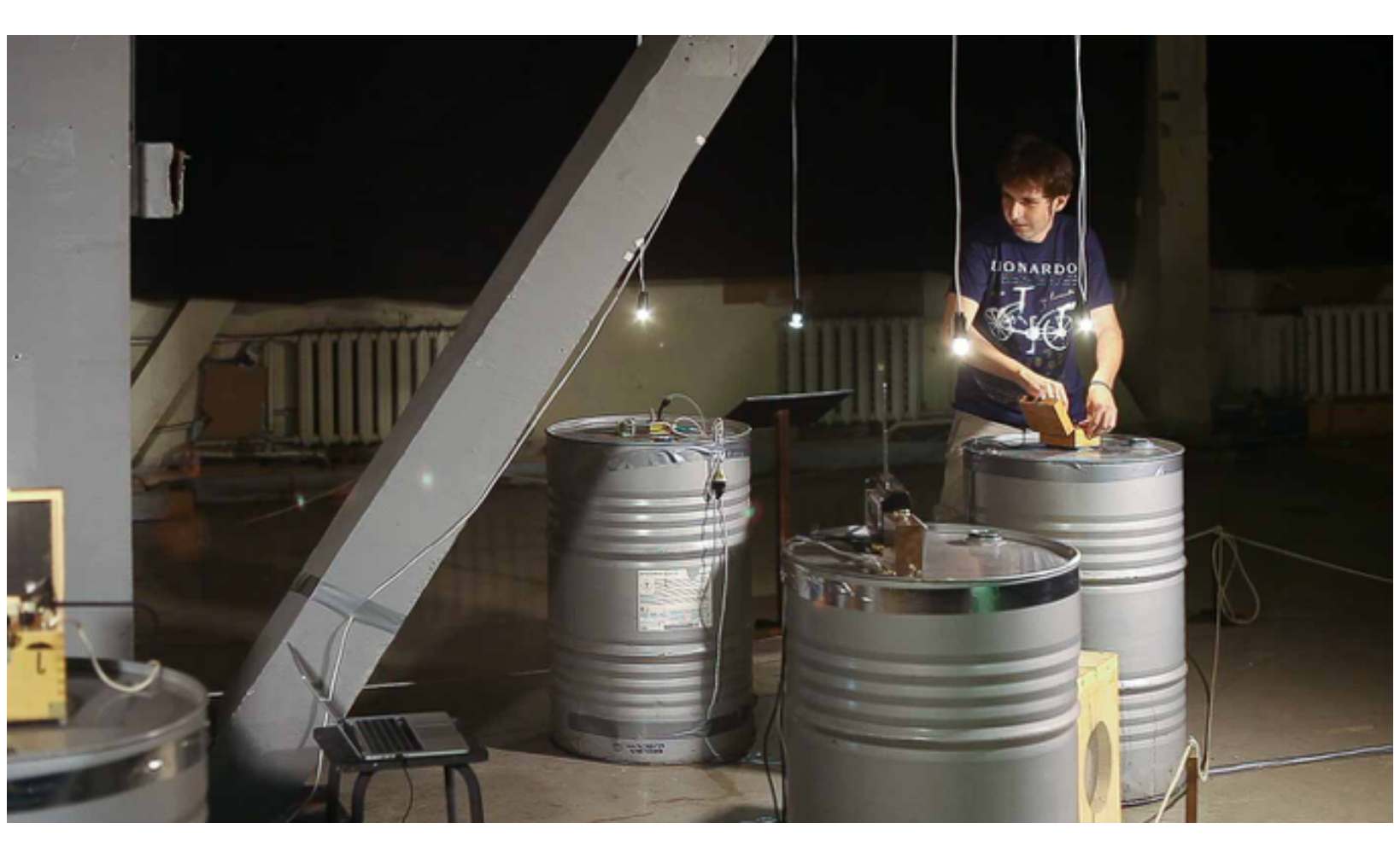
When the Cold war finished, the atomic age in arts and culture came to its end. Nuclear threat has stopped to be the main scenario of human extinction but reappeared in the 21st century in a more realistic scenario of local electronics and communication networks destruction method.

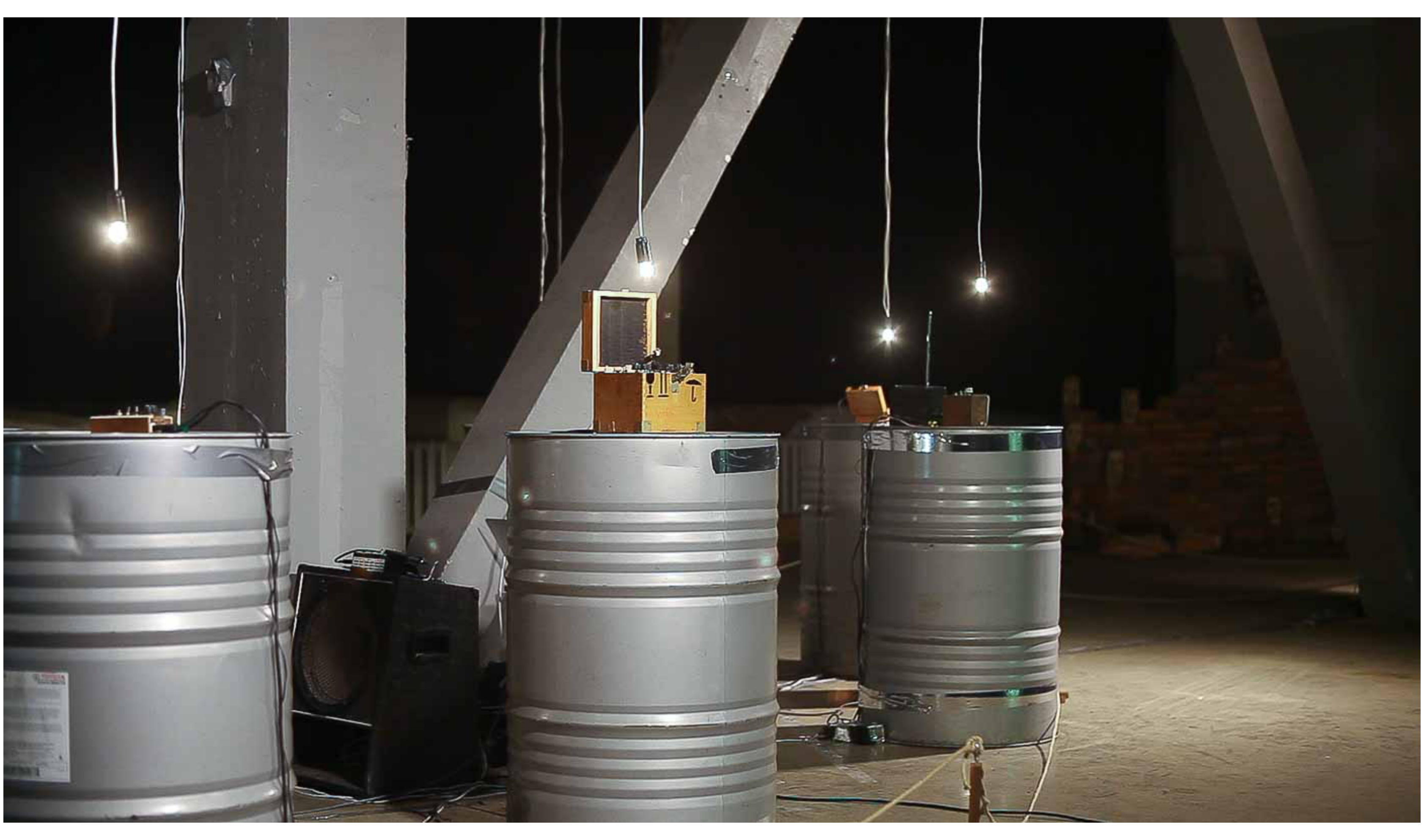
Atomic ammunition could be exploded on the very high altitudes, not leading to physical destructions, fallout effects, and nuclear winter. The age of electronic music is longer than the atomic one and, it seems, is not going to be outshined. Hardly conceivable though that people even in the worst future will abandon the synthesis of artificial sounds.

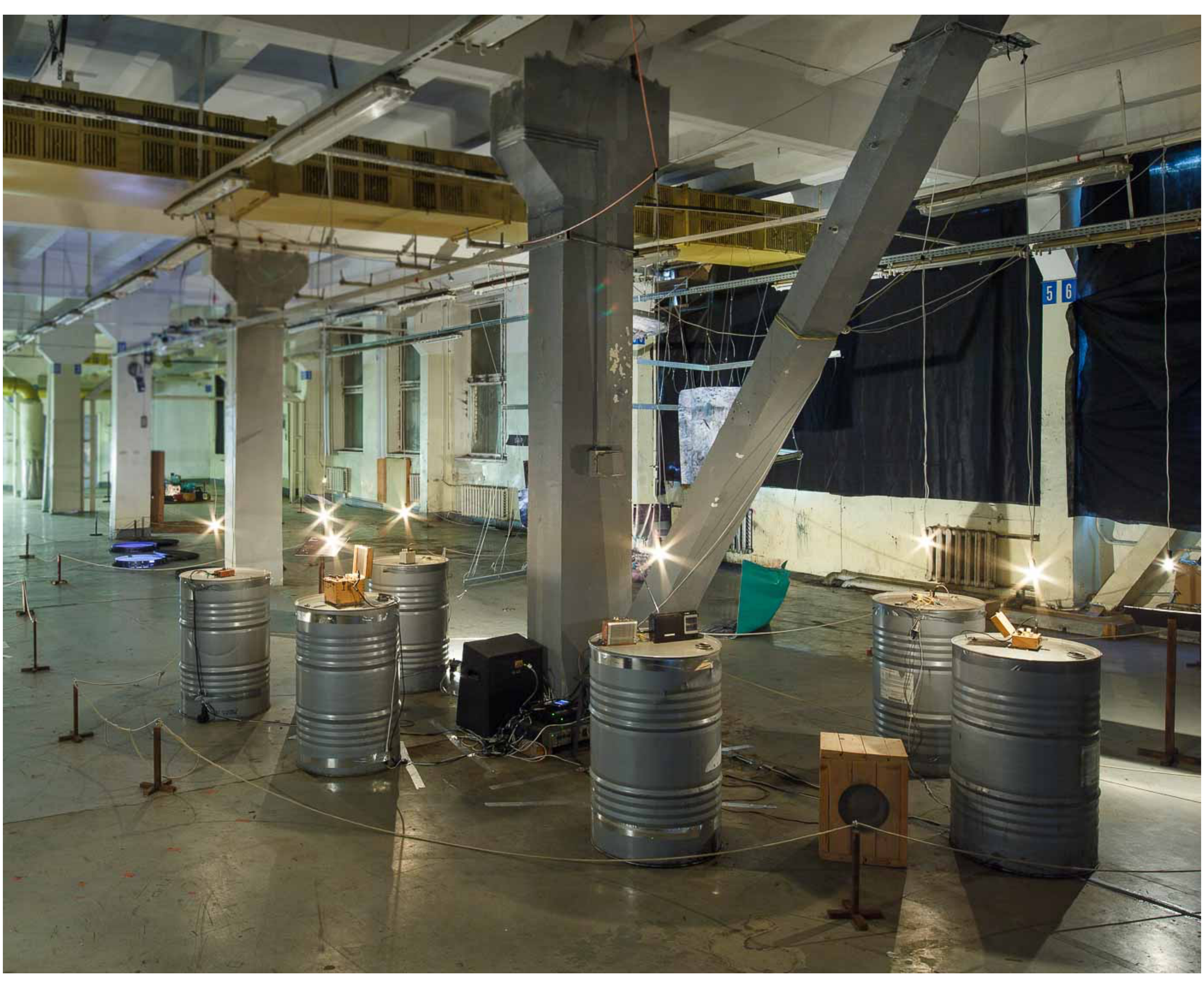
A series of analog synthesizers, effectors and rhythm-machines is built using powerful discrete semiconductors and relays with reliable input/output protection from electrical discharges. These components are built in the last years of the Cold war for military purposes but remained in storehouses after the collapse of the USSR.

An audio release was recorded and published on compact cassettes (limited series of 7) after the exhibition and contained original sounds from electrical appliances (air blowers, powerful motors, and elevators) found on-site.



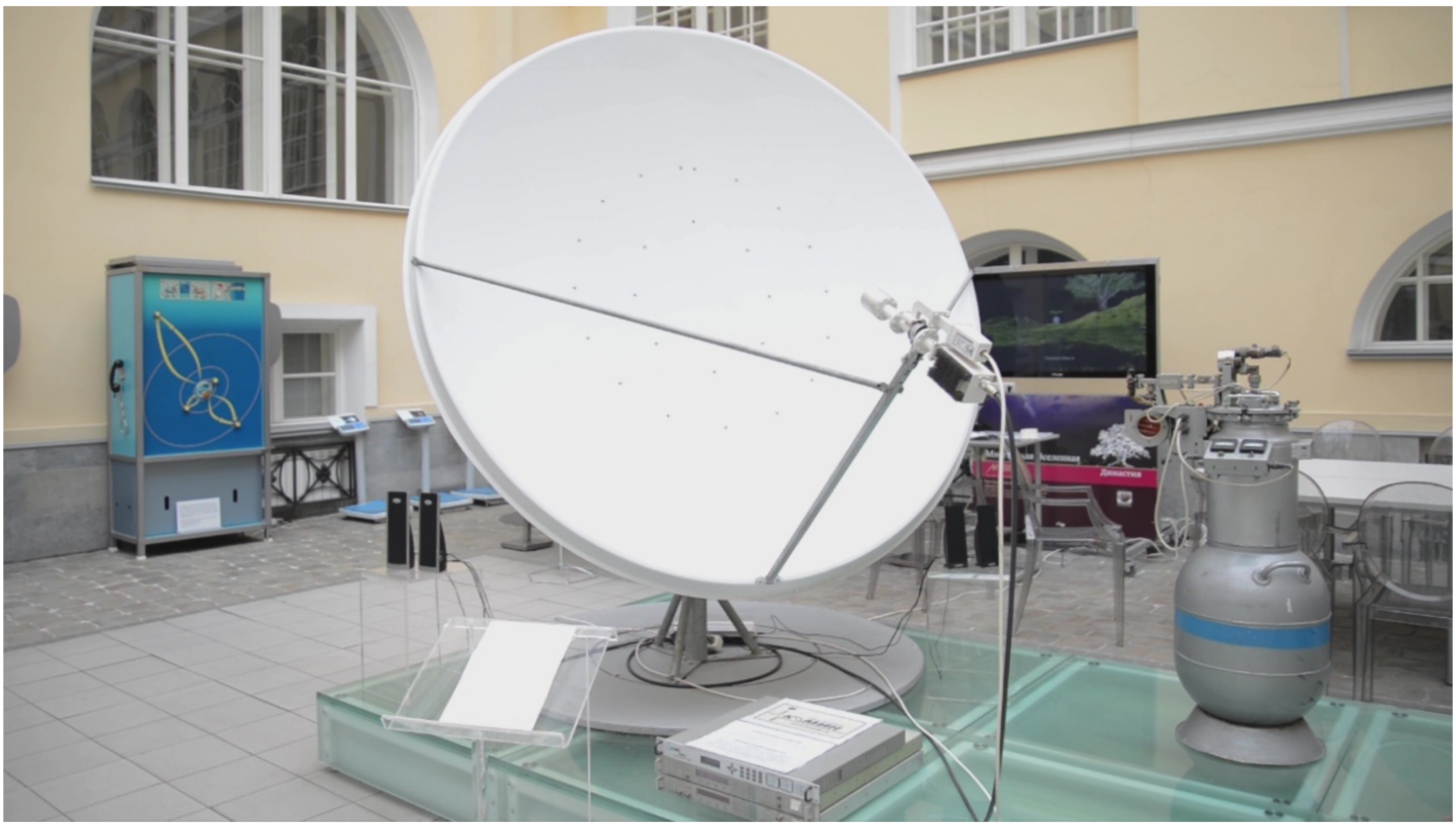






The second session of *Sounds of time performance* includes new mini generators packed inside one of the first mass-produced Soviet calculators, *Electronica B3-14M*.

Г5—54
Copy link
YouTube



Spacial waves

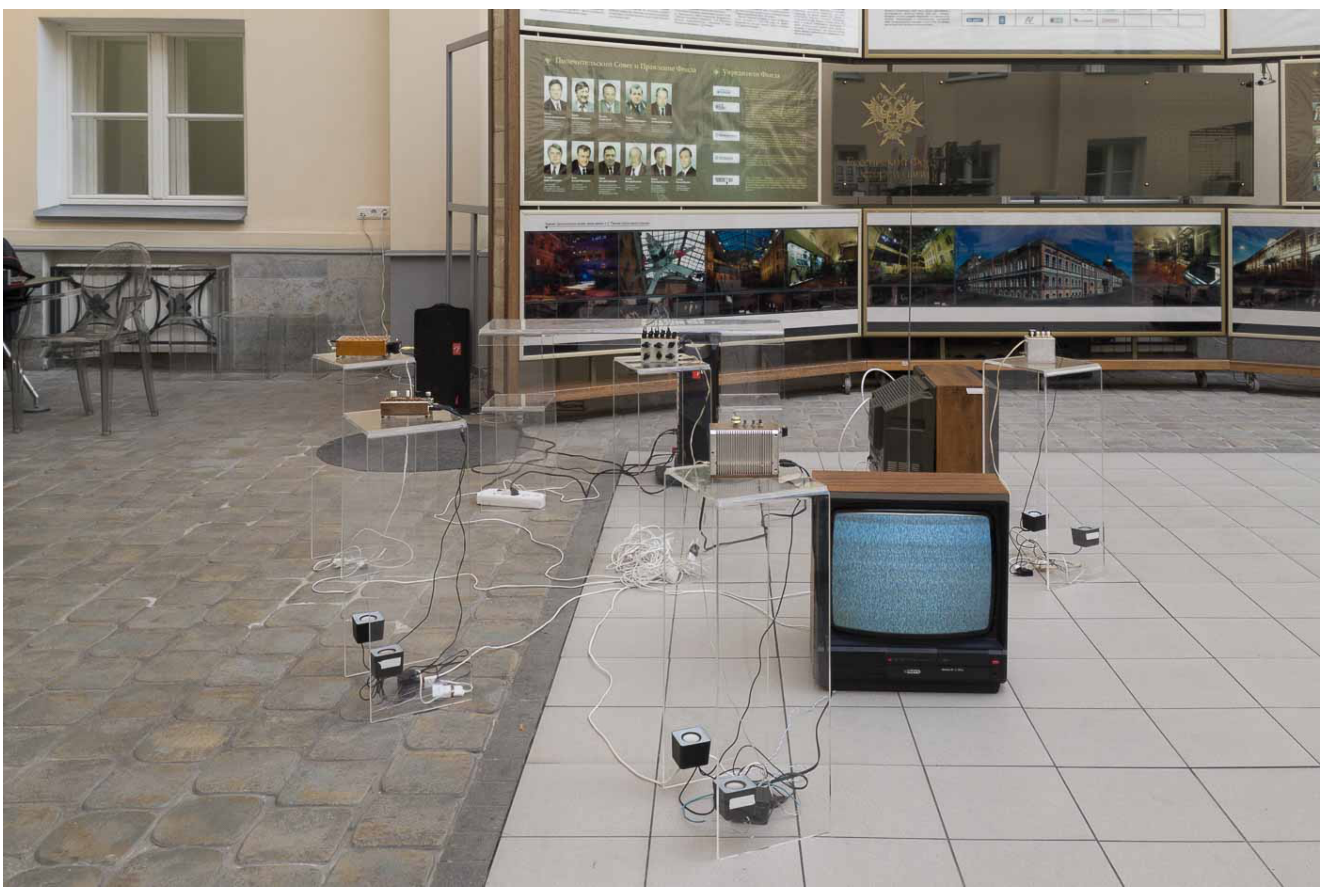
2018 CENTRAL TELECOMMUNICATIONS MUSEUM NAMED AFTER A.S. POPOV, SAINT-PETERSBURG
Spatial audio installation
Channels: 4 — 12 (variable)

Curated by Ludmila Vasylieva, Natalia Fedorova and Svetlana Gorlatova

At some point, slight anxiety is appearing on your mind. Nothing scary, it is radio interference from a mobile in the headphones of your cassette player that has transformed a familiar rhythm into early techno intro. The frequency range perceived by a human becomes rather narrow to catch immersing signals in the large cities' air full of dense radio waves.

In *Spatial waves*, the signals recorded by the radio frequency scanner were transferred to the audible frequency range and used to create a multi-channel sound composition, emitting its sounds from a bunch of separate speakers.

Stereo version is available here: http://g5-54.com/releases/landarbeiten/



TV Live

2017 CENTRAL TELECOMMUNICATIONS MUSEUM NAMED AFTER A.S. POPOV, SAINT-PETERSBURG
In collaboration with Alexey Yeliseev

Multichannel audiovisual installation
Curated by Ludmila Vasylieva and Svetlana Gorlatova

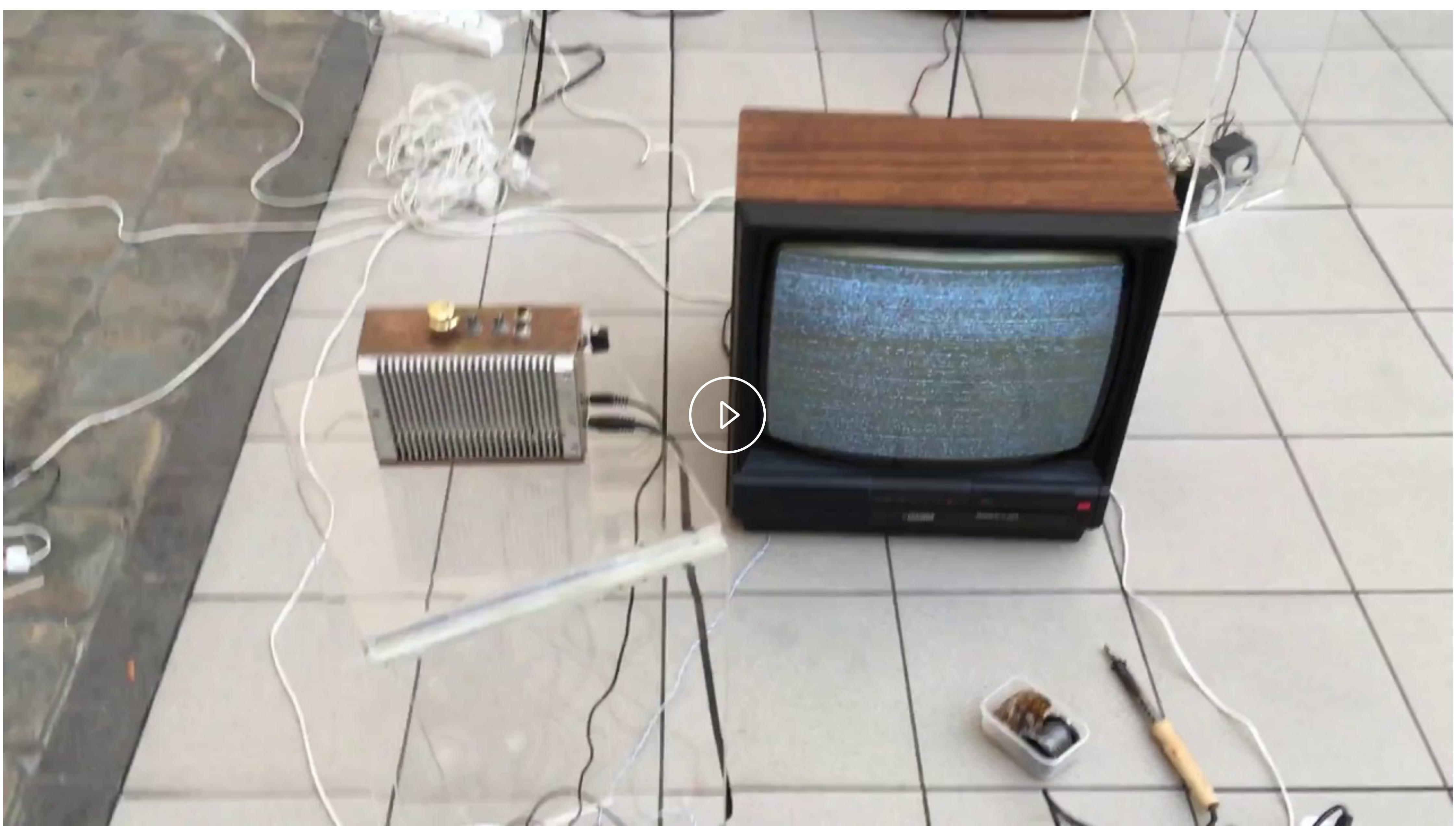
The new project *Stay tuned!* by the Central telecommunications museum proposes to revive the history of television and look at this phenomenon in the framework of artistic, cultural and philosophical discourses. For the exhibition, contemporary artists were invited to reveal the complex interrelations between the main exposition of the museum and the changing world around.

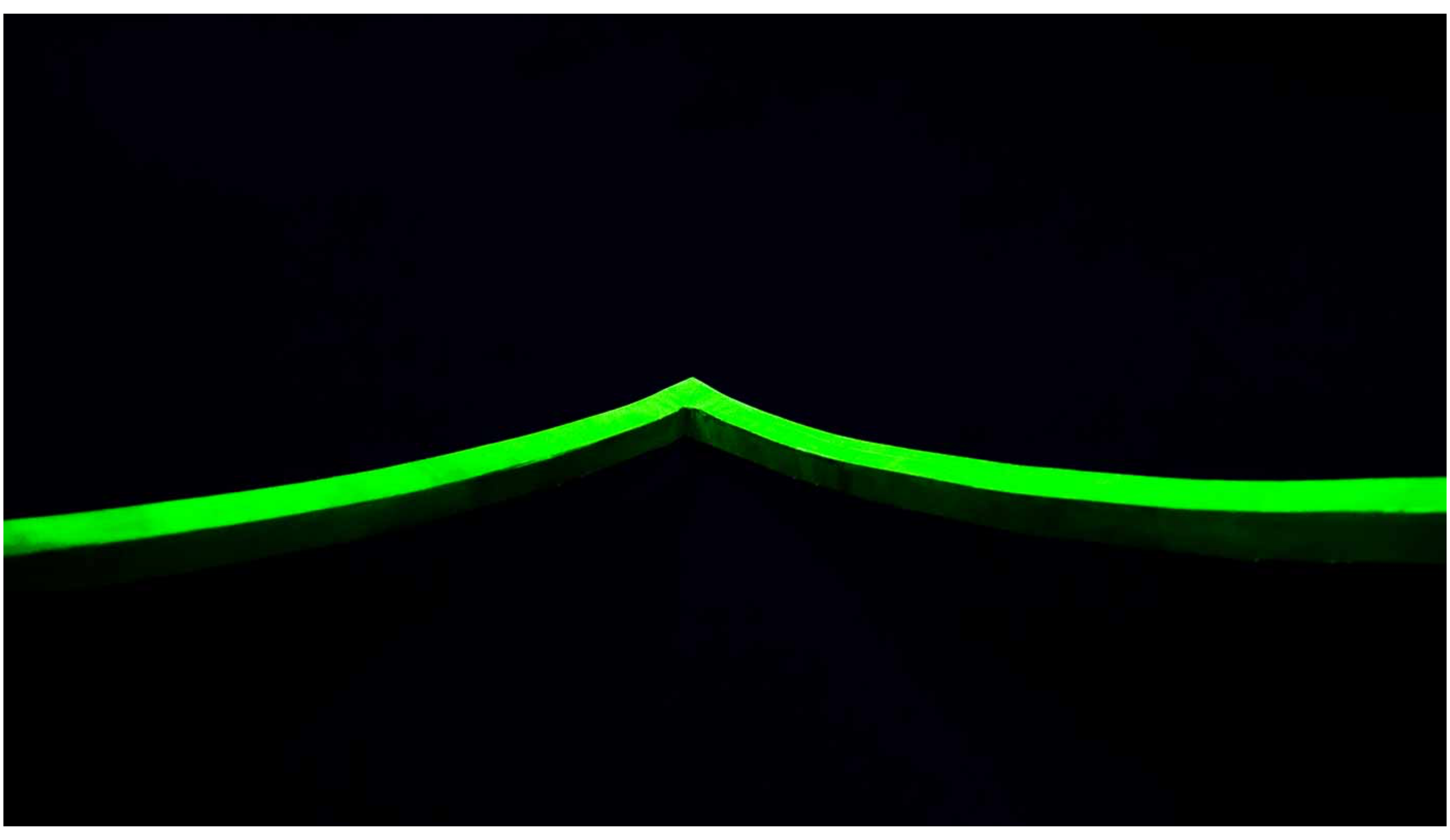
After more than half a century of the current distribution of television, it is necessary to update the perception of this habitual phenomenon.

Following the theory of K.E. Shannon, it is possible to imagine communication process as three elements: the source of information (television message), the coding device (the TV itself) and the recipient of information (viewer). Starting from these topics, invited artists explore three main problems:

- television language and its message
- TV set as a tangible object
- phenomenon of viewer-actor interactions

The audiovisual installation included DIY sound generators made from old TV electronic components, and TV sets themselves working as glitch and tone controllers.





Untitled: Gogolevsky, 10

06.12.2017 – 08.01.2018 MOSCOW MUSEUM OF MODERN ART

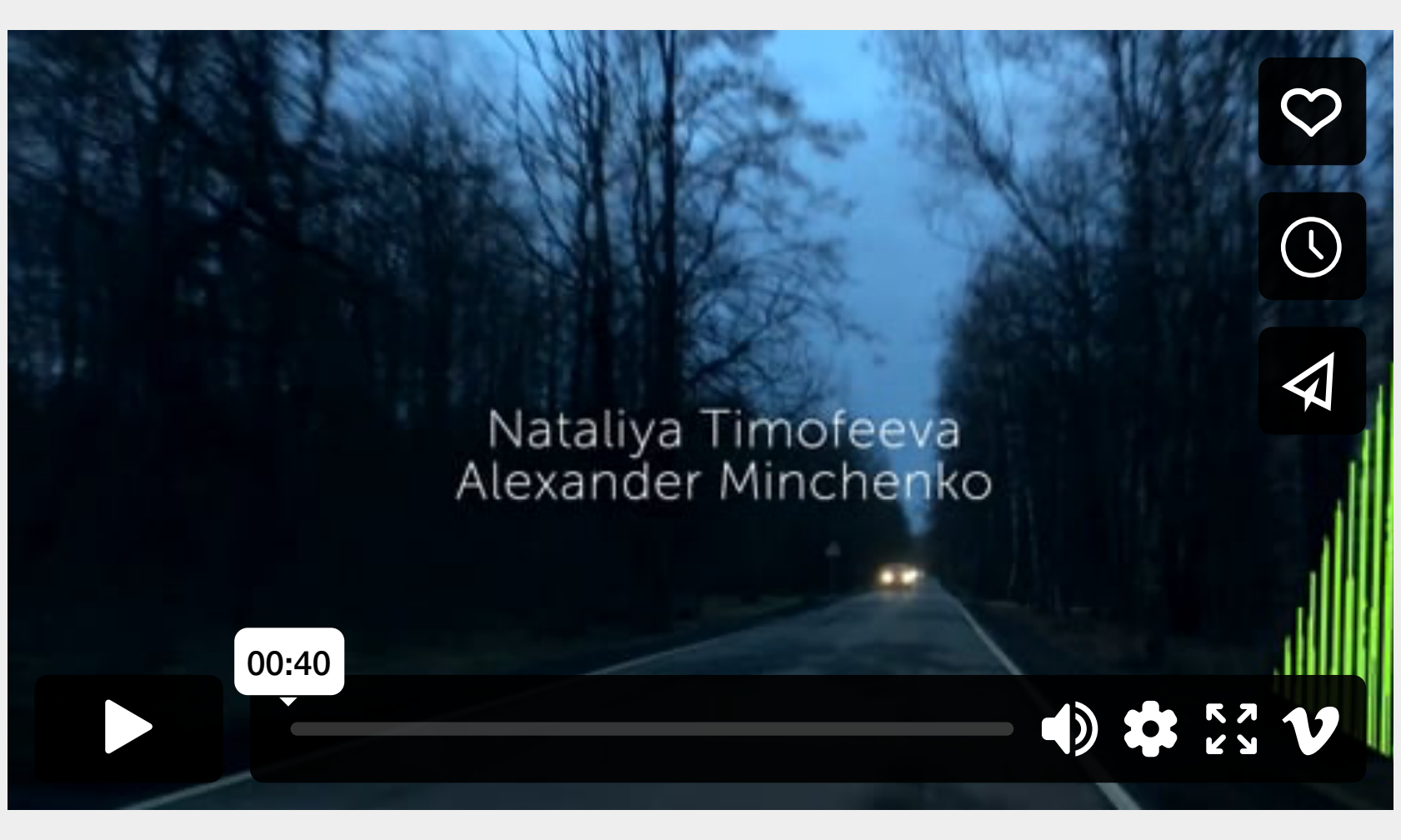
NATALIA TIMOFEEVA IN COLLABORATION WITH ALEXANDER MINCHENKO

CURATED BY MARINA BOBYLEVA
TRIUMPH GALLERY
THE YOUNG LIONS PROGRAM

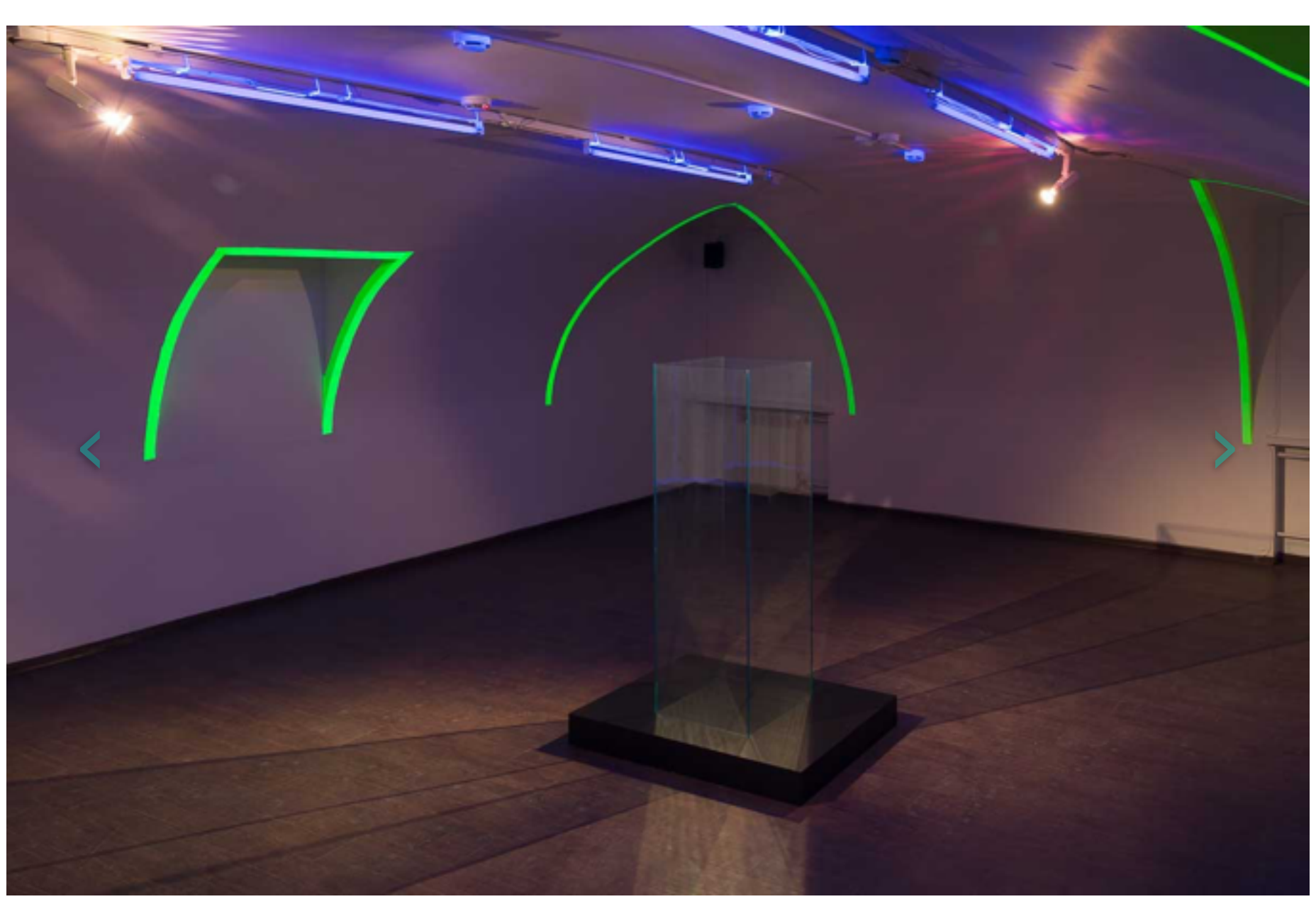
The exhibition space of the Moscow Museum of Modern Art at 10 Gogolevsky boulevard has a complex authentic architecture: arched ceilings, numerous nooks and niches, which can be viewed only under artificial lighting. The project centers around an audiovisual landscape based on the architectural elements of the building that have lost their function today and on their audio interpretation as unstable spaces.

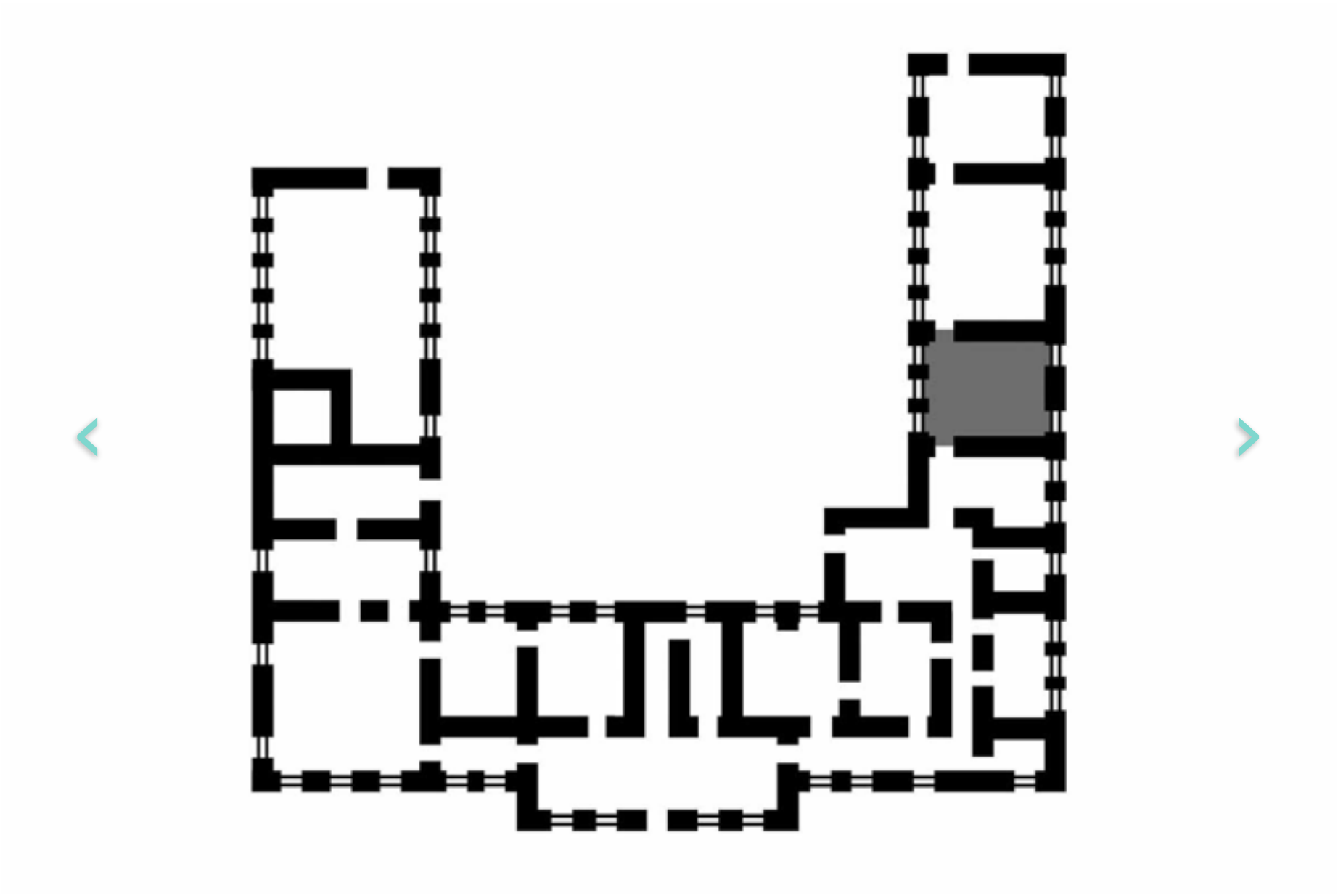
Distinctive features of the interior gain autonomy by transforming into sculptural forms. The last hall of the exposition displays an animated video that depicts the barely traceable changes in the museum's appearance. A multichannel, site-specific audio sculpture highlights the resonance of their own frequencies allowing us to perceive the invisible components of three-dimensional structures across the entire space.

Trailer | Animation | NISHO | Г5–54



HALL 01





Г5—54 | Untitled: Gogolevsky, 10 — HALL 1...
by Sasha Minchenko // Г5—54 FOLLOW
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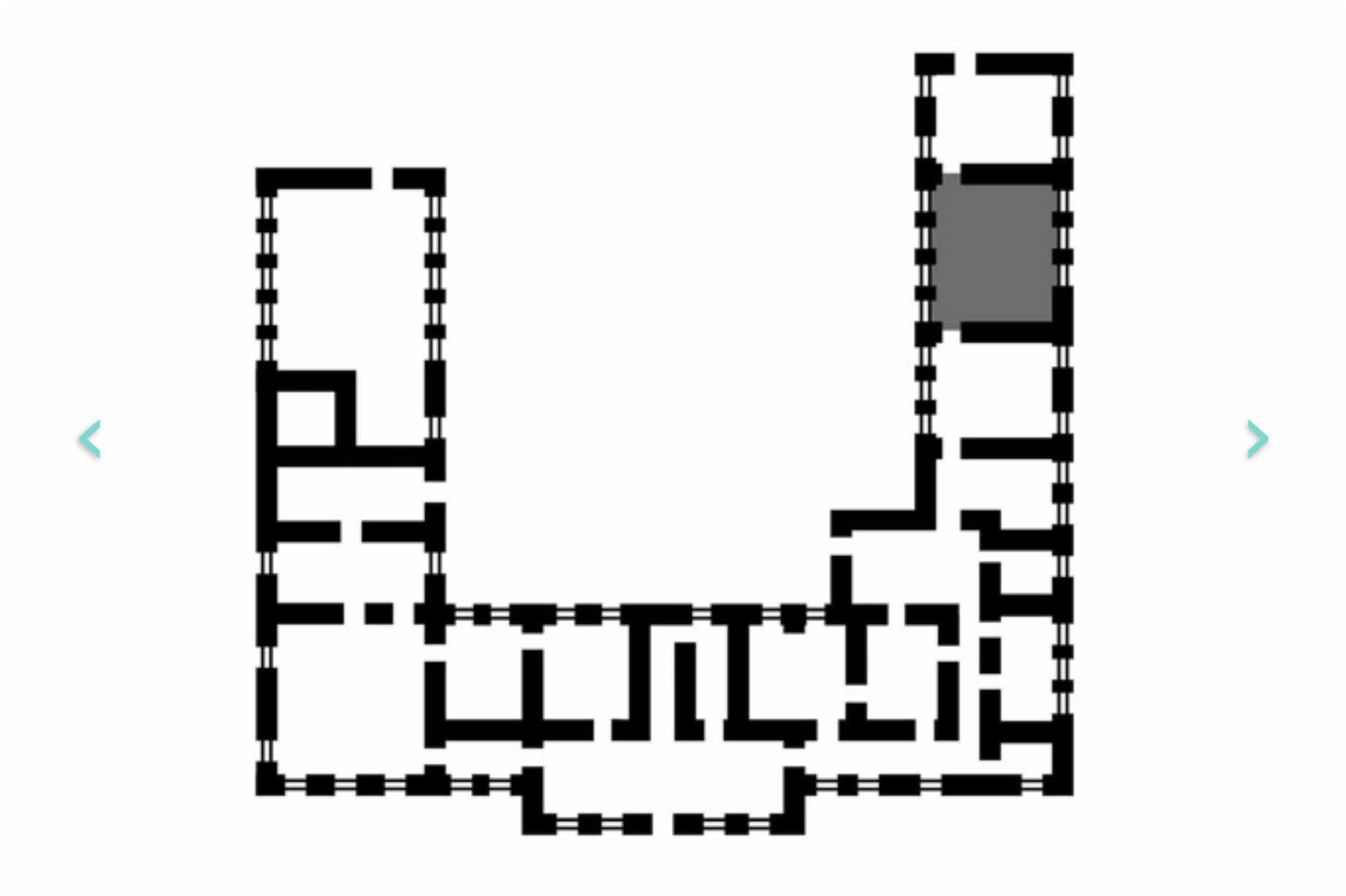
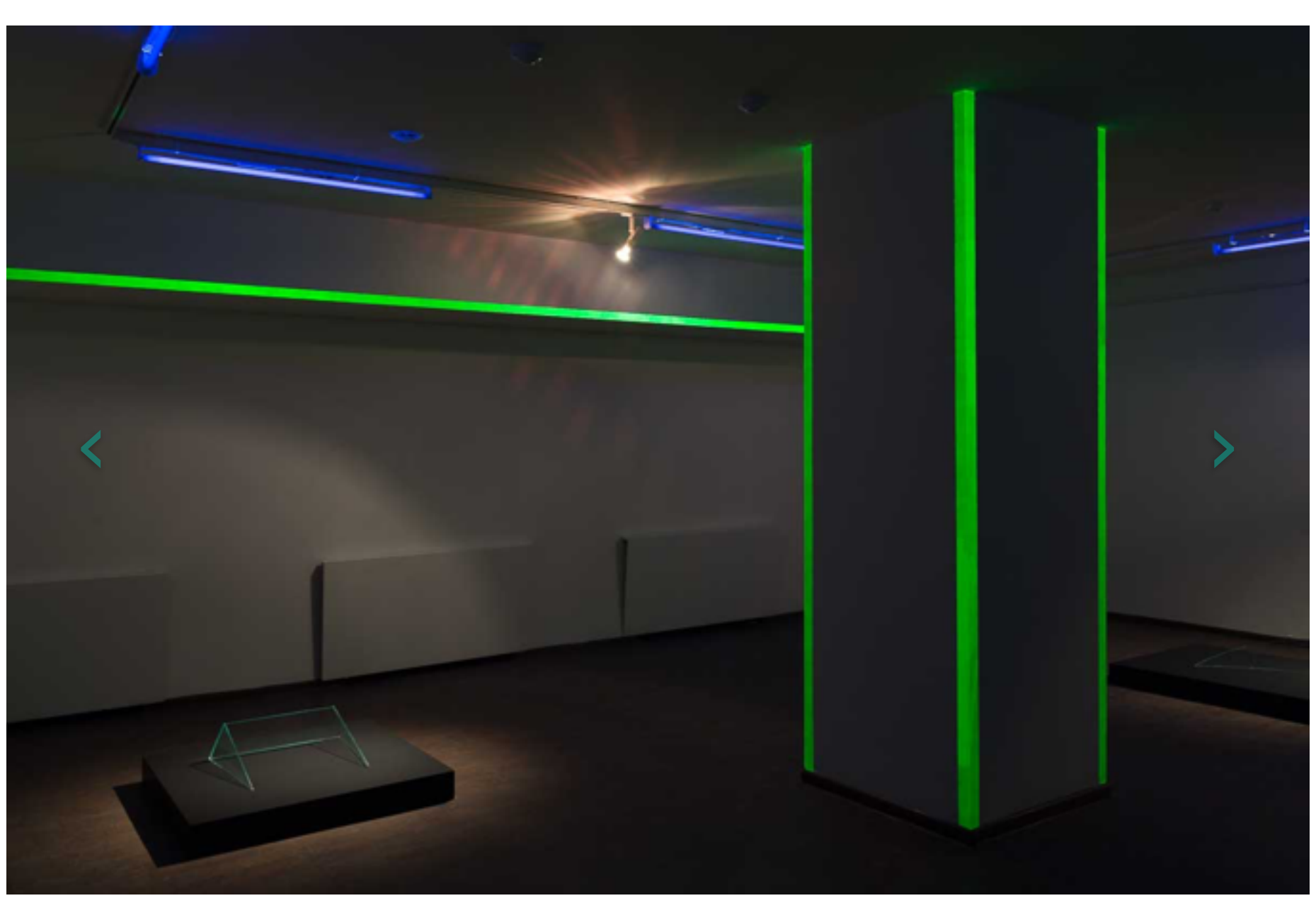
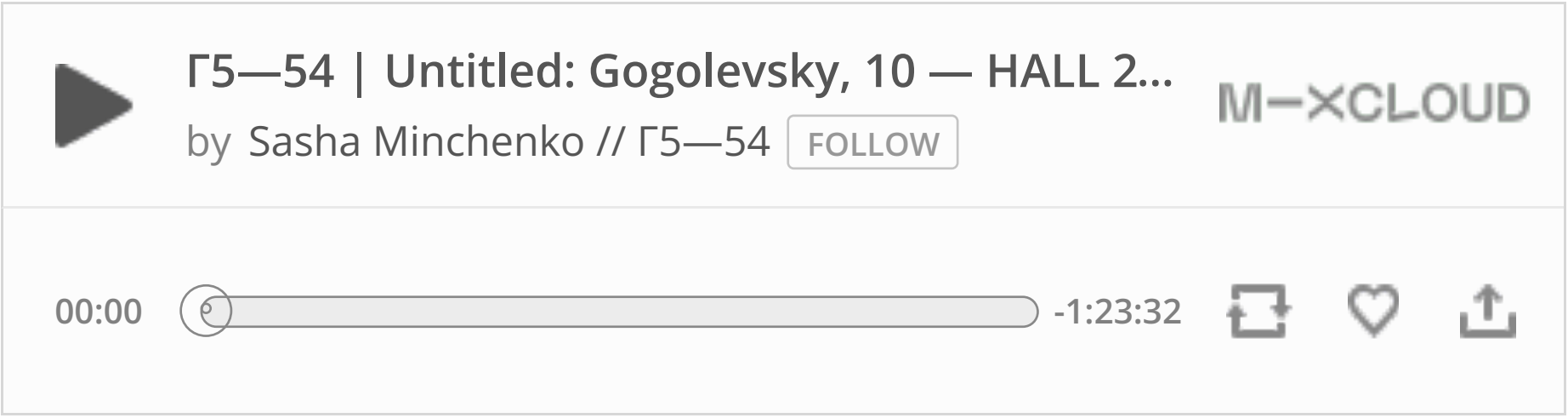
HALL 02







Г5—54 | Untitled: Gogolevsky, 10 — HALL 2...
by Sasha Minchenko // Г5—54 FOLLOW
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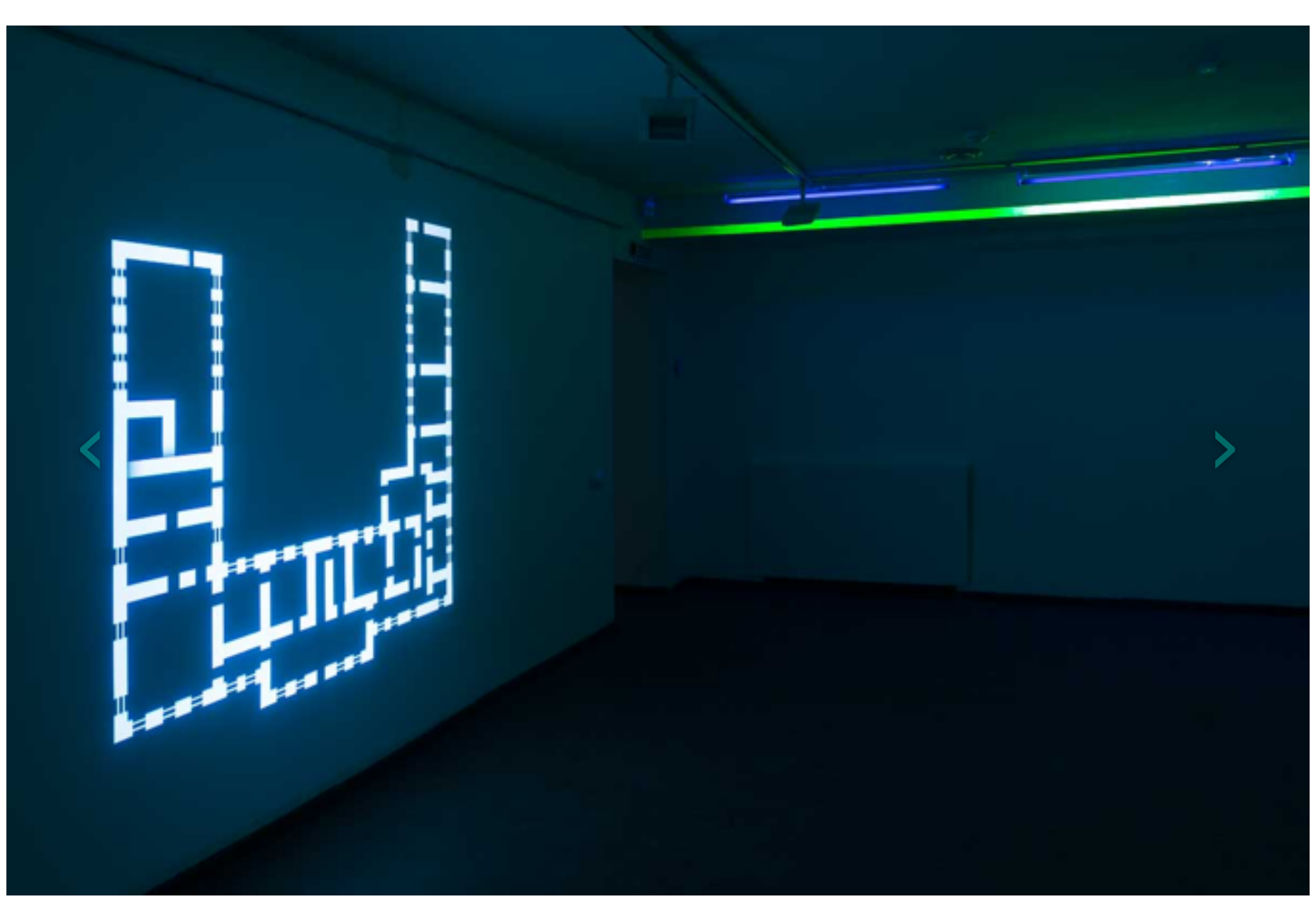
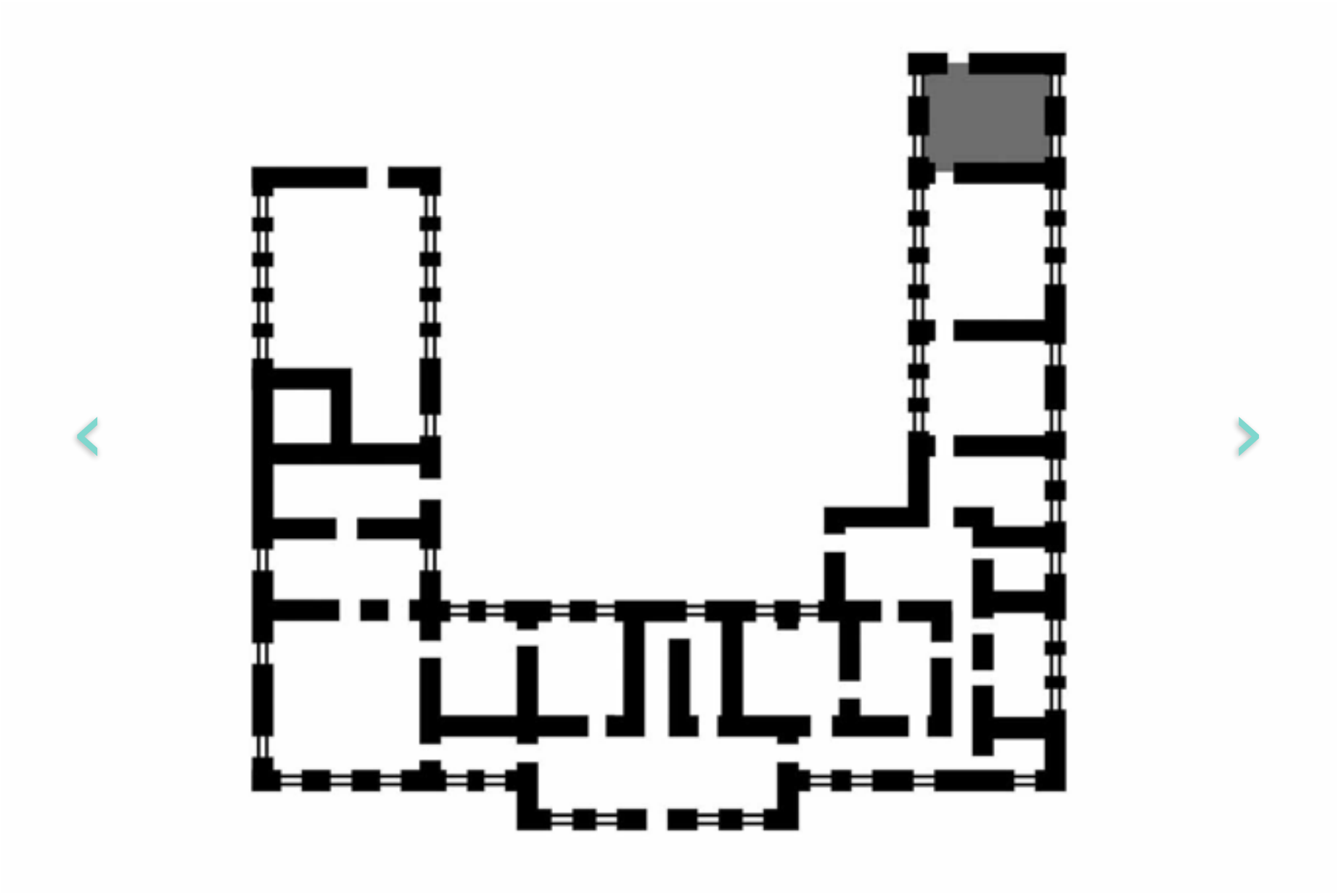
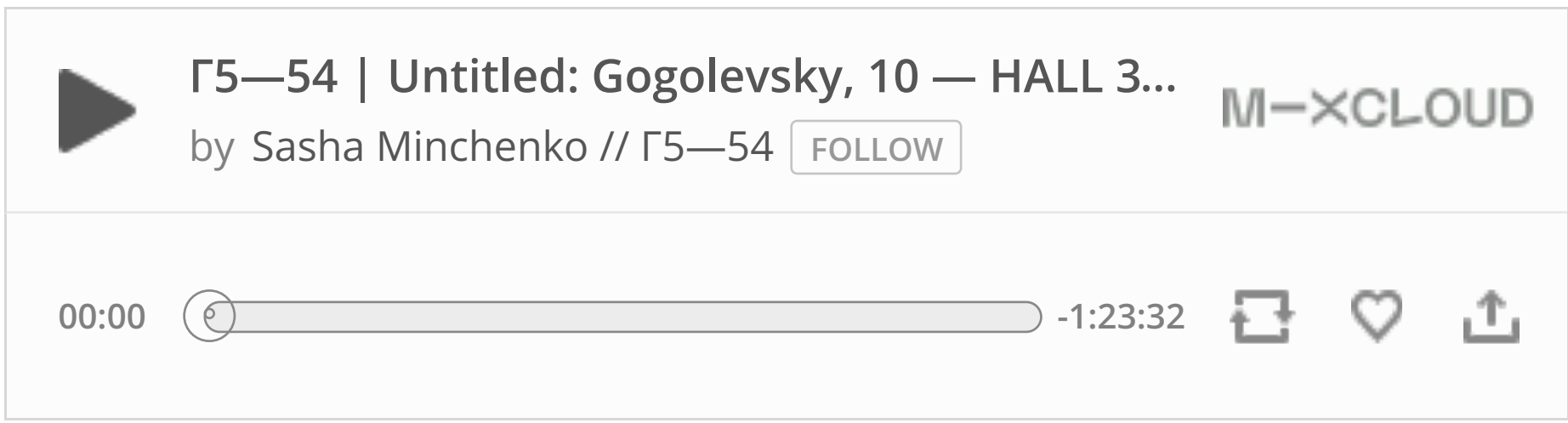
HALL 03







Г5—54 | Untitled: Gogolevsky, 10 — HALL 3...
by Sasha Minchenko // Г5—54 FOLLOW
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Expansion of Sound Sculpture and Sound Installation in Art [1.7 megabytes]

An essay by Manuel Roch Iturbide, from Academia.edu (original link)

Sound Sculpture: A Collection of Essays [22.2 megabytes]

Anthology by John Grayson, from Monoskop.org (original link)

Loudspeaker & Room Characterization

An overview by Linkwitz Lab

Room Modes Calculation

An overview by Sengpiel Audio

Great thanks to

Alexander Batlow (main video animation/CG, on-site assistance),

Olga Deryugina (trailer layout/CG),

Wika Malkova and Dima Gred (installation design assistance and setup),

Anna Sintsova and Konstantin Alyavdin (communications, promotion),

Alexey Yeliseev (technical assistance),

Alek Petuk, Nelly Dreijer, Antanas Jacinevicius / NISHO (musical support).

[4 КОРПУС]
UILDING 4
ММОМА
triumph gallery
БЕЗ НАЗВАНИЯ: ГОГОЛЕВСКИЙ,10
UNTITLED: GOGOLEVSKY,10
alexander minchenko
07.12.2017 — 08.01.2018
ГОГОЛЕВСКИЙ 10

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Voice of Chertanovo

2017 KONCHEEVO VILLAGE, NEW MOSCOW REGION
In collaboration with Nelly Khorsun and Natalia Timofeeva
4-channel audio installation

Artists/participants: Maxim Iliukhin, Paul Solovyev, Natalia Alexander, Sergey Katran, Sasha Minchenko, Sasha Batlow, Ayana Chigzhit, Timur Khurramov, Viktoria Malkova and Polina Moskvina, Liza Veselova, Anna Tretyakova
Duration: 1h 19′ 31″
Documentation: Vlad Chizhenkov

Sonic work *Voice of Chertanovo* was presented at Bastille day in New Moscow art intervention show near Koncheevo village.

Four hidden loudspeakers were installed and broadcast conversations between the author and a collaborator, Nelly Khorsun, from time to time in the rural area that is going to be developed as part of the New Moscow area.

The sound walk was recorded at Northern Chertanovo, an experimental district, originally conceived to be the Olympic village for 1980 Moscow Games. The district was planned and engineered as a highly comfortable residential area with open plan apartments, pneumatic garbage removal, built-in furniture and heated passages, which allowed to access shops and underground parking zones without having to leave condominiums.

Unfortunately, the innovations were mostly rejected, and now it is impossible to imagine that new dormitory districts to be built here will inherit progressive ideas of that architectural masterpiece.

One-day art intervention in New Moscow

An agricultural area where the event took place is rather atmospheric, but its undefined state calls for thoughts on different semantic levels. A former merchant’s mansion that was destroyed after the 1917 revolution, a picturesque field, and a future construction site that is supposed to bring dense suburban districts are some of them.

The tradition to celebrate revolutionary anniversaries and other seminal dates has become mainstream for public art exhibition practices and cultural events from the early Soviet times.

Bastille Day in Russia has been a popular holiday for a long time, and the outline plan of the former mansion garden which looks like an old castle determined the choice of intervention name and date.

On that day, we tried to fix the temporality and uncertainty of the future of the area and capture the elusive reality which is hidden somewhere in-between the past and the present. Nobody knows how this field will look like in a couple of years.